PRETTY PEGGY
PRINCES T.,
February 3rd.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

THE ERA

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E. G. FALCON, County Theatre, Bedford.

WANTED, the Best Companies.
NEW PALACE THEATRE, RAWTENSTALL (Lancs.).
Gen. Man. W. Nicholls.
Population 40,000.
Sharing Terms. Free of Commission.
The Best Companies Required for Odd Vacancies.
Once Nightly. Twice Sat.
An Up-to-date Theatre.
NEW PALACE THEATRE, RADCLIFFE (Lancs).
Gen. Man. T. Rushton.
Population 35,000.
The Best Companies Required for Odd Vacancies.
Once Nightly. Twice Sat.
An Up-to-date Theatre.
For both theatres apply to Booking Manager for above companies,
MR. WILL DALTON,
57, Parsonage-rd., Withington, Manchester.
Wire, "Granbeste, Manchester."

KING'S THEATRE, GAINSBOROUGH.
WANTED, Good Companies.
Wire, "Carlton, Worcester."

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper," "Ann."
WANTED, Feb. 16, 23, Mar. 8, 15, 22, May 10, 24. HALDANE CRICHTON, 15, Bolton-gardens, Teddington.

"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
500th performance.
WANTED Known, Companion Play, by same Authors, in preparation, entitled "A FALLEN STAR."

Communications, C. INGLE,
16, Bartholomew-villas, Kentish Town, London.

For the Great Success at the CRITERION THEATRE.
"OUR MR. HEPPLEWHITE."
WANTED, Feb. 9, Aug. 9, Sept. 27, Oct. 4, 18, Nov. 8, 15, 29. Now booking 1921.
Apply, W. E. Holloway, 7, Ramillies-rd., Bedford Park, W. 11.

LEONARD LAURENCE and DOROTHY WEST-SYMES present
"ALIAS JIMMY VALENTINE,"
"LEAH KLESCHNA,"
and high-class repertoire.
WANTED, Jan. 12,
Wanted, Jan. 12,
Wanted, Jan. 12,
Feb. 9, and various, on.
WEST-SYMES, St. John's, Ilkley, Yorks.

"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
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"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
This tour is proving the most successful of this wonderful play.
For business done this autumn refer to:—
Howard & Wyndham, Ltd., Edinburgh.
Arthur Jefferson, Glasgow.
A. J. & J. J. Wright, Greenock.
J. H. Savile, Perth, &c., &c.
Can be played once or twice nightly.
WANTED, Managers to send Vacant dates, Scotland or England.
DURWARD LELY, c/o Theatre, Perth.

"BUZZ-BUZZ."
The Successful Musical Production now playing to phenomenal business at the Vaudeville Theatre.
WANTED, Dec. 29.

"HOBSON'S CHOICE."
The Successful Farcical Comedy from the Apollo and Prince of Wales' Theatres, London.
Wanted, Jan. 1 (3 nights), to follow Colwyn Bay.
Wire, HORSFIELD, Suite 17, 26, Charing Cross-road, W.C. 2.
'Phone, Regent 208.

To Managers in South Wales and District.
WANTED, Theatres, Jan. 12 and 19, for "ONE LAW FOR BOTH" and "A LOVE MARRIAGE." W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

NEVILL GRAHAM'S PRODUCTIONS.
WANTED, First-class Theatres,
Feb. 9, 23,
March 1, 15,
April 12,
Aug. 16, 30.
Nov. 8, 15.
"THE MAID OF THE EAST."

Wanted, First-class Theatres or Halls,
March 1, 15,
April 8, 12,
for
A NEW MUSICAL PLAY
(founded on "The New Boy").
Production, Jan. 26, Grand, Wolverhampton.

NEVILL GRAHAM,
61/63, Brixton-road, London, S.W.
Tel., Brixton 2276.

THEATRES WANTED.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.
WANTED, First-class Theatres,
Jan. 12 (South)
Also Feb. 16 and 23,
March 1, 15, and 22
April 5, 12, 26.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY IN "CHARLEY'S AUNT."
Entire West-End Production Carried.
Direct from the Garrick Theatre.
WANTED, First-class Theatres,

March 8, 15, and 29.

April 26, May 3, 17.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY.
"THE PRIVATE SECRETARY."
Entire West-End Production Carried.
WANTED, First-class Theatres,

July 12, 19.

Aug. 30, Sept. 6, 13, 20.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

ROBERT COURTNEIDGE'S COMPANIES.

"Daddies."
Haymarket Theatre, W.
"Daddies."
(Two companies).
With Mr. Mollison Kidd.
"The Man from Toronto."
(Three companies.)

WANTED, March 1, 8,
May 17, 24

"The Law Divine."
Vacant March 8, April 5, 12,

"Scandal."
Vacant, North Co.,
Jan. 26, March 8.
South Co., Feb. 9, 16, April 5.

"The Arcadians."

"Petticoat Fair."

"Too Many Girls."
To be produced Manchester, Feb. 23.
"Paddy, the Next Best Thing."

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

LOUIS CALVERT in "DADDALUMS."
Prior to London production.
Cast includes Louis Calvert, Edyth Olive Ernest Hendrie, Margaret Vaughan, W. Edward Stirling, Edward Bonfield, Francis Victor, &c.
WANTED, March 8, 22, April 5, June 28, and on.
Also entire production of "YOU NEVER CAN TELL," with Louis Calvert in his original part.
All communications, W. EDWARD STIRLING, 3, Cambridge-mansions, Cambridge-road, London, S.W. 11. 'Phone, Battersea 966.

E. HILL-MITCHELSON'S CO'S.
"Ashamed of the Man She Married."
"Somebody's Wife." Star Company.
WANTED, Jan. 5, 12.
Booked two consecutive weeks Glasgow, Bolton, N. Shields, Jarrow, Nottingham.
E. HILL-MITCHELSON, T.R., Leicester.

WANTED, Monday next, Dec. 29, for
"MIFFINS IN A MUDDLE."
"MIFFINS IN A MUDDLE."
Musical Comedy Revue.
Funnier than a Pantomime.
Printing ready.
Wire, YOUNG, Coliseum, Kettering.

"THE WEARIN' O' THE GREEN."
WANTED, Jan. 5
Jan. 5, Jan. 5, Jan. 5.
Wire, Wire, Wire.
CHALMERS MACKEY,
Rostrevor, Poulton-le-Fylde, Lancs.
Next, Theatre Royal, Jarrow.

WAGNER & SKARDON'S COMPANY.
"DISGRACED."
WANTED, Jan. 5 and 19, between London and Manchester.
Wire, Market Theatre, Redhill, Surrey.

Under the direction of
B. M. Dunstan.
FRANK FORBES-ROBERTSON,
in
"MICE AND MEN."
By Madeleine Lucette Ryley.

A Beautiful Costume Play.

Play to be produced by
Lewis Thorndyke Casson.

WANTED, March 4 (3 nights),
March 8,
March 15, 3 nights,
March 25, 3 nights,
April 5,
April 19.

All communications,

FRANK FORBES-ROBERTSON,

7, Titchfield-terr., Regent's Park, N.W.

E. VIVIAN EDMONDS' COMPANIES.

WANTED, Jan. 12, 19.
Jan. 12, 19.
Jan. 12, 19.

"COMING HOME."
"COMING HOME."
"COMING HOME."

"THE MAID OF THE MILL."
"THE MAID OF THE MILL."
"THE MAID OF THE MILL."

"HER ONLY SON."
"HER ONLY SON."
"HER ONLY SON."

Playing to enormous business.

Metropole Theatre, Abertillery.
(Second week).

THEATRES WANTED.

WANTED, Number One Theatres and Music Halls only.
Once or Twice Nightly.

"BUZZ-BUZZ."
The Greatest Musical Success of the present London season. Has been running over 12 months continuously at the Vaudeville Theatre.
Dec. 29, Feb. 23, March 8 (Midlands or North).
March 29, April 12, 19, 26 (South).
May 10, June 7, 14, July 5, 12, 19, 26, Aug. 23.
Sept. 15 (3 nights), to follow Rhyl, Sept. 20, Oct. 4, 11, 25, onwards.

"BUBBLY."
André Charlot's phenomenally successful Musical Production from the Comedy, London.
March 1 (Midlands).
March 22 (to follow King's, Southsea), and a few dates on.
Also several vacancies Autumn, 1920.
"THE GIRL FROM CIRO'S."
The entire production from the Garrick Theatre, London, carried. Third visits booked King's, Edinburgh, Borough, Stratford, Blackpool, Theatre Royal, Chatham, &c., &c.
Jan. 26 (to follow T.R., Bath), Feb. 16, 23 (Midlands or North), to precede O.H., Middlesbrough, March 29, April 5, 19, 26, May 3 and 10 (South).
"HOBSON'S CHOICE."
The successful Farcical Comedy from the Prince of Wales and Apollo Theatres, London. Bookings include P.O.W., Birmingham; O.H., Middlesbrough; Grand, Blackpool; Edinburgh; H.M.T., Dundee; Empire, Penge; Empire, Preston; Palace, Southampton; Hippo., Richmond; &c., &c.
Jan. 1 (3 nights), to follow Colwyn Bay, Jan. 5 (North), Feb. 23 (South).
April 5, 19, 26, May 3, 23, 31, June 7, 17 (3 nights), to follow Oxford, July 1 (3 nights), to follow Weston-super-Mare, July 5, 12, 22 (3 nights), to follow Rhyl, Aug. 2, 9, 30, Sept. 13, 27, and a few dates, on.
"TYPHOON."
The late Laurence Irving's Great Dramatic Success from the Haymarket and Queen's Theatres, London.
First Tour of the Provinces.
Feb. 2 (between Brighton and Harrogate).
Feb. 19 (3 nights), to follow Grantham.
Feb. 23, March 1, 8, 22, 29, April 5, 12, 19, and May 24.
Also various dates Summer and Autumn.

Wire or write,
W. FOSTER HORSFIELD,
Suites 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone, Regent 208.

WANTED, Dates for the CONGDON-ROBERTS REPERTORY COMPANY.
Jan. 26 and various onwards.
Repertoire includes
"Witness for Defence," "Thief," "Marriage of Kitty," "Our Flat," "Duke of Killicranke, &c.
Stock Seasons entertained.
Miss May Congdon, Mr. Evelyn Roberts.
This week, Garrison Theatre, Blackdown, Surrey.

Grand Christmas Pantomime.
"LITTLE JACK HORNER."
WANTED, Jan. 12 and 19 (?) and Feb. 9.
Forty Artists.
Everything carried.
A production that can follow anything.
Magnificently dressed and staged, and Originalities.
Guaranteed to pack any theatre.
Wire or write, PERCY FRANKS, O.H., Cheltenham.

Norman A. Overton presents
"DID SHE SIN?" and
"EAST LYNNE."
Played by West End Company. All new Scenery and Special Printing. 500 Sheets Pictorial without repeat.
WANTED, March 1, on, with exceptions. Thanks Geo. T. Minshull, Esq., Rich. Waldron, Esq., and many managers for booking and promising dates before production. N. A. OVERTON, c/o "The Era."

LENA STANTON'S
"ROBINSON CRUSOE" PANTOMIME.
WANTED, Jan. 19, various on.
Cast includes:—
Lena Stanton (as Crusoe), May Eden, Lena M. Jay, Wee Toss and Betty, Dolly Mead, Five Gullivers (Comedy Giants), Fandor Troupe (Lady Cyclists), Fred and Partner, Syd. Seymour, Billy Bruce, Vic. Verney, and Harry Joseph as Mrs. Crusoe.
Company of 40.

All coms.,
HARRY JOSEPH,
Theatre, Widnes.

"ARE YOU A MASON?" From Comedy Theatre, London. "THE NIGHT OF THE PARTY." From Apollo Theatre, London.
WANTED, Dates. Apply, MR. WILLIAMS, 4, Featherstone-buildings, High Holborn.

For other Theatres Wanted see Displayed Wanted Section

ARTISTS WANTED.

WANTED, First-class Soubrette, Character Comedian, Light Comedian, Baritone, and Refined Chorus Ladies
(Young and Experienced Dancers), for The Comedy Theatre Musical Success,

"BUBBLY."

All must be experienced, refined, and be prepared to rehearse January 5.

Apply by letter only to

AUGUSTUS BINGHAM,

Suite 17, 26, Charing Cross-road, W.C. 2.

N.B.—No Callers.

WANTED,
PRINCIPALS,
CHORUS,
and
ORCHESTRA,
Desiring to join the
CARL ROSA OPERA CO.,
Apply (by letter only) to
The Secretary,
Carl Rosa Opera Co.,
8, Staple Inn, Holborn, W.C. 1.

The tours of late years have averaged 50 weeks each.
A Few Vacancies this Tour.
Engagements now being made for summer and autumn, 1920.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY, 265, Oxford-street, W. 1. 'Phone, Museum 4329.

"THE SIGN OF THE CROSS."
WANTED, ladies and gentlemen for possible vacancies.
Apply, with full particulars, lowest terms, and photos.,
WILLIAM MACLAREN,
this week, c/o Post Office, Cardiff.
Next week, Grand Theatre, Pontrh.

ARTISTS WANTED.

WANTED, Artists for "Sherlock Holmes," "Tiger's Cub," "The Amazon," special weeks at once in London; also for Tours. Apply, LEO TROOD, 1st. floor, 77, New Oxford-st. Saturday next, Dec. 27. Joints, 11 a.m., ladies 11.30, gentlemen 12 noon.

WANTED, Smart Young Dancing Girls for Revue.

Must be small.

Apply, M. Y. OLNEY, Stage Door, London Hippodrome, daily at 11.30 a.m.,

WANTED, young lady, must be pretty; music hall sketch; amateur would do. WALLIE EVANS, 23a, Winstead-street, Battersea Park, S.W.11. No callers.

WANTED, for Revue, join immediately, 12 smart Chorus Ladies, strong voices, Also Trio or Quartette of Dancers. Full pars. to YOUNG, Coliseum, Kettering.

WANTED, 2 Small Chorus Ladies, also smart Wardrobe Mistress, to cut and make.
THE GREAT CARMO,
Ardwick Empire, Manchester.
Next week, Empire, Sunderland.

WANTED, pretty girl for Mechanical Doll, in children's toyshop show; private houses; good money; photo. Also girls, good figures, pose Kirchner pictures and classical photos. Box 68, "The Era."

WANTED, Coach and Stage Manager for the Paisley Opera Club, producing "The Gondoliers" on March 15, 1920. Apply to W. DYKES BROWN, Solicitor, 97, High-street, Paisley.

WANTED, by the B.T.H. Amateur Operatic Society, Rugby, First-class Coach to produce "Iolanthe" on February 2, 1920. Early application, stating terms to J. DAVIS, 8, Cromwell-road, Rugby.

ARTISTS' WANTS.

WANTED Known, Operatic Prima Donna, mezzo-soprano, thoroughly experienced; good accompanist; fine stage presence, desires engagement in or near London; disengaged. Write this week, c/o CHISHOLM, 58, Rose-street, Garnethill, Glasgow.

WANTED, by Bass, Baritone; experienced; deep, powerful voice; excellent in harmony part for quartette, duet work. Box 82, "The Era."

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to ME for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. Recommended by Reg Wentworth, Joe Archer, and other stars. See "Stage" advt. Singing, dancing, ventriloquism, &c., taught. Those wanting trial turn, where agent will see and book them if suitable, write, Stage Guide, 1s. Band books sold, melodies composed, band parts arranged, acts, sketches, &c., produced. Stamp for reply. HERBERT COLE (Artist), 39, Burton-road, Brixton, London, S.W. 9. Concerts or known artists provided and managed

MISCELLANEOUS.

WANTED, at once, smart young gent. as Assistant Manager for Variety and Dramatic Halls; security required £25 cash; returned at end of engagement. Apply, ROBERTS, 24, Sowerby-street, Sowerby Bridge, Yorks.

WANTED, immediately, Carpenter, capable of playing small part; must be capable and reliable. All particulars, including refs., to DURWARD LELY, Bridge of Cally, N.B.

LOUIS CALVERT & CO.

WANTED, First-class Carpenter, with tools, to open Jan. 4; must have highest references. Apply, W. EDWARD STIRLING, 3, Cambridge-mans Cambridge-road, S.W. 11.

WANTED, a good, reliable Master Carpenter, to tour; one that thoroughly understands his business. Please communicate at once, giving references, experience, and lowest salary required,
J. H. TOMKINSON,
Manager, "A Royal Divorce" Co.,
Grand Theatre, Pentre, S. Wales.

WANTED, Two Coloured Boys; amateur production. Write, GRANVILLE, 12, St. James-avenue, Ealing, W. 13.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED Known, late Gen. Manager for large up-to-date Circuit; would like management of a first-class show; Scotland preferred; thor. understands laying in of plant, gas and oil engines, dynamos, projectors, &c., operating, film booking, and advertising; fine reference; age 35. EDWARDS, 593, Argyle-st. (2 up left), Glasgow.

WANTED Known, BERT J. YARD, at liberty for Stage Management, Carpenter (mechanic); M.H. or Theatre. If you are needing a practical man, my address is, 6, Oakfield-place, Clifton, Bristol.

WANTED, by demobbed experienced Electrician-Operator, Situation, Assistant Man., Stage Man., or Electrician-Operator. Wire, 65, Woodhead-rd., Sheffield.

MUSICIANS WANTED.

WANTED, First-class Conductor (Pianist) for Musical Play on Tour. Apply by letter only, stating terms and experience, to AUGUSTUS BINGHAM, Suite 17, 26, Charing Cross-road, W.C. 2.

WANTED, Violin-Conductor, for small orchestra, Exchange Theatre, Spalding; also to assist management; salary £3 10s.; easy berth; 2 hours nightly, no matinées. Apply, with full particulars, to ARTHUR GOLDSTEIN, Shodfriars Theatre, Boston.

WANTED, Piano (Repet.), Violin, and 'Cello, for Dec. 31, 8 p.m. to 1 a.m. Apply, immediately, ZELBA, 67, Newman-street, W. 1. 'Phone, Museum, 3054.

WANTED, First-class Leader, Varieties, to open Jan. 5; terms at present £3 5s. Apply, with refs., &c., to H. A. DOWSON, M. D., Pavilion, Ayr, N.B.

MUSICIANS WANTED.

WANTED, to commence Monday, Dec. 29, Leader, Repetiteur, D. Bass, Pianist. Apply, J. HARVEY, M.D., Regent Pavilion, Lowestoft.

WANTED, Leader and 'Cellist (ladies or gents.), for S.W. district; must be good players; evenings only. ABBOTT'S ORCHESTRAS, 47a Uxbridge-road, Shepherd's Bush, W.

WANTED, First-class Leader for twice-nightly Varieties; good terms; open Dec. 29. Refs. and all pars. to
J. ELLIS, Musical Director,
Hippodrome, Gloucester.

PALACE THEATRE,
ALDERSHOT.

WANTED, really First-class Leader, to commence about Dec. 30; comfy job to right man; only thorough music.ans need apply. Will Chas. Hoggard write in, please. Also required, 1st Violin and Cello. Apply, W. HENRY HARPER, Musical Director.

WANTED, for about four weeks commencing Boxing Day, good First Violin. Apply, THE MANAGER, Theatre, Windsor.

WANTED, Lady Musicians, Violinists, 'Cellists, and Pianists; high-class London café.
Apply, Box 521, "The Era."

WANTED, Violinist (must be good on Tavans, &c.) for Cinema; hours 3 to 5 and 7 to 10.15, half hour's interval. Terms £4 10s. weekly; comfortable engagement; commence Jan. 1. Particulars to CYRIL GODWIN, 4, Belgrave-avenue, Leicester.

WANTED, Violinist, Soloist, for Trio; no objection to beginner with good tone. 111, Arlington-road, Camden Town, Tuesday or Wednesday, 11-1.

WANTED, Violinist for Dec. 31, Cinema, evening, S.E. district; good salary. Call or write, M. D., 6, Cumberand-mansions, West End-lane, Hampstead, N.W.

WANTED, Double Bass (lady preferred); 2 hours nightly, no matinées; salary £2 10s. Apply, with particulars, A. GOLDSTEIN, Shodfriars Theatre, Boston.

WANTED, Double Bass Player and 'Cellists, experienced in good-class cinema work; 22½ hours weekly; no Sundays; A.M.U. terms. All particulars to BURGOYNE, Musical Director, Gaiety Theatre Ayr, Scotland.

WANTED, Bass, to open immediately; terms £3; varieties; twice nightly. Wire or write, H. A. DOWSON, M. D., Pavilion, Ayr, N.B.

WANTED, good Trombone Player for World's Fair Circus, Agricultural Hall, London. Apply at once, with terms, to COOK, B.M., Tilfield, Towcester.

WANTED, good Trombonist, for 7 weeks, commencing Jan. 5; used to Panto. and Musical Comedy. Terms and references to M. D., Gaiety Theatre, Hastings.

WANTED, lady 'Celliste for Café Trio; 5 hours daily; no Sundays; permanency; commencing Jan 5. Write, stating age, experience, terms, &c., to VIOLINISTE, 111, Orchard-road, Southsea.

WANTED, for one month, commencing Jan. 11, 'Cellist, experienced in hotel work; state salary required (meals provided at the hotel); 26 hours per week; Wednesdays off.
Send full particulars to 'CELLIST,
160, Sandgate Road, Folkestone.

WANTED, FIRST-CLASS 'CELLIST, ALSO VIOLIN-REPET. STATE EXPERIENCE, &c., AND SALARY REQUIRED, TO P. M. BALDWIN, "CONDUCTOR," THE HAVELOCK PICTURE HOUSE, SUNDERLAND.

WANTED, 'Cellist, urgently, for hotel. 'Phone, 10 till 12, or 2 till 10, Hammersmith 782.

M. D., Scala Cinema, Hammersmith.

WANTED, a 'Cellist, youth, for London Engagement; no Sundays. Apply, Box 91, "The Era."

PALACE THEATRE, BLACKBURN.

WANTED, to open at once, Oboe; twice-nightly Var.; A.M.U.; terms £2 16s.; commencing March, £3.
Apply, E. BARTLE, M.D.

BIRMINGHAM CITY POLICE BAND.

WANTED, Flute and Oboe Players. Pay, 70s. per week, rising to 95s., with 5s. band allowance and 1s. 6d. boot allowance. Rent paid up to 8s. a week after 12 months' service.
Age up to 30. Height 5ft. 8in.
Apply, CHIEF CONSTABLE (Band),

WANTED, Flute and Piccolo; also Oboe; flat pitch; from Boxing Day; short engagement; £1 per day. Wire, Winter Gardens, New Brighton.

WANTED, First-class Orchestral Pipe Organist, for Cinema; must be good Sight Reader and Soloist; also able to play piano when required; 5 hours daily; no Sundays. Apply, with references and salary required, Box 56, "The Era."

WANTED, Orchestral Pianist, at once. Wire, MASON, Musical Director, Pavilion, Alloa.

WANTED, good Orchestral Pianist, gent., commence Monday next; A.M.U. terms. Apply, MUSICAL DIRECTOR, Palladium, Newport, Mon.

PALACE THEATRE, GLOUCESTER.

WANTED, Orchestral Pianist; one who can double other instrument preferred.
Write, giving age and experience, to
A. S. MORRELL, M.D.

WANTED, Drummer, with effects; A.M.U. terms; open Jan. 5. Apply, WALTER SCOTT, Palace, Doncaster.

WANTED, Double Drummer and effects, for Exchange Theatre Spalding. Apply, with full particulars, A. GOLDSTEIN, Shodfriars Theatre, Boston.

WANTED, Musicians, for Christmas Engagements at Hotel, Ladies and Gentlemen. Apply, immediately, ZELBA, 67, Newman-street.

WANTED, complete Ladies' Orchestra, 12 and conductor, for summer season; Lancashire seaside town; about 18 weeks from middle May. Reply, Box 612, "The Era."

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.

WANTED, Wanted Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY. FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening. APPOINTMENTS FOUND. 47, Uxbridge-road, Shepherd's Bush.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham 950

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

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MUSIC ON HIRE.

WANTED, Mus. Directors and Managers save time and money.
THE LONDON MUSIC LIBRARY,
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The productions of

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JULIUS CÆSAR

have been described by the Manchester Press as the **"best ever given in the city."**

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Julius Cæsar—four days ...	**£824**	**8**	**6**

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For further particulars apply to KERR & BARRIE, Writers, 149, St. Vincent-street, Glasgow.

CHRISTMAS HOLIDAYS.

Notice.

The "Era" Offices will be closed on Xmas Day, Boxing Day, and Saturday, December 27.

COUNTY BOROUGH OF WALLASEY.

To . .

PUBLIC ENTERTAINERS.

Gaiety Theatre, also Pavilion & 53, Marine Promenade, New Brighton.

TENANCIES.

The Works Committee of the Wallasey Corporation invite offers for the tenancy of the above properties commencing March 1st, 1920. Further particulars may be obtained on application to the Borough Engineer and Surveyor, 18, Falkland Road, Wallasey.

Tenders enclosed in sealed envelopes endorsed "Tender for Marine Promenade Tenancies" to be addressed to the undersigned and delivered per post not later than Tuesday, the 6th day of January, 1920.

The highest or any offer not necessarily accepted.

By Order,

Town Hall, Wallasey. H. W. COOK, *Town Clerk.*

15th December, 1919.

COUNTY BOROUGH OF SOUTHEND-ON-SEA.

CONCERT PITCH, LEIGH CLIFFS.

THE CORPORATION

INVITE TENDERS

FOR THE PRIVILEGE OF PROVIDING A CONCERT PARTY

to perform on the Cliffs adjoining Cliff Parade, Leigh-on-Sea, during the Summer Season, 1920, from March 26th to the first Monday in October, 1920 (Sundays excluded).

Tenderers must state the exact position in which they would desire to give Concerts, the nature of entertainment proposed (which must be of a high-class character) the number of artistes and the amount offered.

The accepted tenderer will be required to provide his own Stand. He will be at liberty to provide seating accommodation around the Stand and to make collections in the vicinity of the Stand.

Sealed offers endorsed "Concert Pitch, Leigh Cliffs," must be sent to my Office not later than Wednesday, the 18th February, 1920.

The Corporation do not bind themselves to accept the highest or any tender.

By Order,

H. J. WORWOOD, Town Clerk.

Town Clerk's Office, Southend-on-Sea, 17th December, 1919.

CHRISTMAS WEEK PRODUCTIONS.

The present week is an exceptionally busy one, even for Christmas, as will be seen from the following list of productions. Pantomimes, of course, predominate, but the premières also include a fairy play, a musical comedy, and an important Shakespearean revival.

Dec.		
22.	"Once Upon a Time."	St. Martin's.
22.	"Little Women."	Holborn Empire.
22.	"Sinbad the Sailor."	Ilford Hippodrome.
22.	"Babes in the Wood."	Woolwich Hippo.
22.	"Dick Whittington."	Islington Empire.
22.	"Goody Two-Shoes."	Kilburn Empire.
22.	"Little Jack Horner."	East Ham Palace.
22.	"Mother Goose."	Chelsea Palace.
22.	"Babes in the Wood."	Empire, Peage.
22.	"Robinson Crusoe."	Tottenham Palace.
22.	"Dick Whittington."	Walthamstow Pal.
23.	"The Whirligig."	The Palace.
23.	Jean Sterling Mackinlay's Children's Entertainment.	Steinway Hall.
24.	"Dick Whittington."	Lyceum.
26.	"Hamlet"	Covent Garden.
26.	"The Red Mill"	Empire.
26.	"Cinderella"	Drury Lane.
26.	"When Knights Were Bold."	Surrey.
26.	"Aladdin"	Kennington.
26.	"Cinderella"	King's, Hammersmith
26.	"Red Riding Hood."	Wimbledon.
26.	"Cinderella"	Brixton.
26.	"Cinderella"	Grand, Croydon.
26.	"Aladdin"	Elephant & Castle.
26.	"Dick Whittington."	Stratford.
26.	Little Jack Horner."	East Ham Palace.

At a special meeting of the G.W.S. Dramatic Association, held in the Queen's Room, Glasgow, the open competition for the Association Cup was again won by Mr. R. F. Buchan, Coatbridge, who now claims it as his own property, having won it on three successive occasions.

Messrs. Lambtons, Ltd., are removing to offices in Leicester-square on or about the 1st prox.

FREEMASONRY.

DRAMATIC MARK LODGE.

The Dramatic Markians met at Mark Masons' Hall, Great Queen-street, on the 11th inst., under the rule of Mr. W. H. Roberts, for the purpose of witnessing the installation of the master-elect, Mr. A. H. Hunt, the ceremony being carried through in a highly satisfactory manner by Mr. Roberts, with the assistance of past masters of the Lodge. Mr. Hunt, having been duly installed, proceeded to appoint and invest his officers—Messrs. W. H. Roberts, as I.P.M.; Vivian Reynolds, S.W.; Cecil Burton, J.W.; Albert H. Collings, M.O.; A. M. Latham, S.O.; A. E. Mallinson, J.O.; Rev. C. E. L. Wright, chaplain; James Sharpe, secretary; Walter Churcher, S.D.; A. F. Spencer, J.D.; Randall Jackson, D.C.; Joseph Batten, organist; W. S. Thompson, I.G.; Henry Rees, 1st steward; and W. E. Lincoln, 2nd steward. Mr. Hunt invested Messrs. Geo. A. Keen and F. Banchini as treasurer and tyler, they having been elected to those offices at the previous meeting.

A vote of sympathy with Mr. Lionel Carson in connection with his recent accident was passed.

Mr. Charles Wreford was presented for advancement to the degree of a M.M.M., and duly admitted to the Order.

Mr. Alfred J. Lawrence became a joining member.

Messrs. Harry Nicholls, Rev. C. E. L. Wright, Charles Cruikshanks, Tom Clare, Chris Hilton, Will Sparks, C. T. Coggin, James Powell, J. H. Ryley, Walter Churcher, E. Vivian Reynolds, Douglas Gordon, Albert Collings, Cecil Burton, Henry Rees, H. P. Monckton, A. M. Latham, David Price-Powell, Joseph Batten, Jas. Sharpe, Randell Jackson, A. T. Chamberlain, F. H. Conti, S. Major Jones, Douglas Stuart, W. F. Alfvey, W. E. Wickham, and W. E. Lincoln, and many visitors were also present during the evening.

After the conclusion of the business of the day, the members and their guests dined at the Connaught Rooms.

After dinner the usual toasts were honoured, Mr. Charles Cruikshanks coming in for a special one after twenty years' service as treasurer of the Lodge. He was presented with a cheque for a substantial sum in commemoration of his retirement—the handsome gift was suitably acknowledged.

As is the custom at this Lodge, an excellent programme of music was provided. On this occasion Mesdames Annie Bartle and Bertie Courtney appeared, and Messrs. Tom Clare, Albert Collings, Chris Hilton, Walter Churcher, Alfred Ellis, Randell Jackson, Joseph Batten, David Russell, S. Major Jones and Harry Nicholls gave of their best.

A special attraction at a recent Studio Club cabaret was the popular banjo-humorist, Harry Stuart, who made a big hit at the Woolwich Empire the previous week.

THE CHRISTMAS PANTOMIMES.

"WHITTINGTON" AT ISLINGTON.

Joe Collins' talented company, which had such a successful run at several of the London and provincial halls last Christmas, opened at the Islington Empire on Monday with "Dick Whittington." Having been brought thoroughly up to date, it remains as merry and bright a show as ever. Fun, fast and furious, is the predominating note of the production, though the picturesque and spectacular side has not by any means been lost sight of throughout the nine scenes. Notable amongst these are the "Morocco," "On Highgate Hill," and "Old London" sets, the latter a very well-designed and effective piece of stage craft.

In Miss Jennie Reeve there is a Dick as charming as she is clever. She has all the aplomb and spirit requisite for the part, and acts and sings delightfully. "Have a Smile" and "That Dear Old Mammy o' Mine" are two of her most popular numbers. As her sweetheart, Alice, Miss Rosie Renfrew is daintiness personified. Dick's faithful cat is admirably played by Mr. Arthur Bretton. He made him a strangely loveable beast that soon managed his way into the hearts of all. Of the comedians, we single out Mr Tommy Davis' Dame as being a particularly brilliant study of that figurehead of pantomime, whilst the Idle Jack and Fitzwarren of Tom Camp and Syd Cook respectively ran him very close, and kept the house in peals of merriment. Miss Dulcie Denise, a tiny mite who executed some exquisite toe-dancing, was an elf-like and chic little fairy. All the other parts have been very competently cast and the chorus and a bevy of juvenile dancers were excellent and gave ample evidence of thorough training.

"MOTHER GOOSE" AT CHELSEA.

There are plenty of good things, provocative of amusement and a delight to the eye, in the excellent version of "Mother Goose," written by Cecil Sankey, with music composed and arranged by Mons. Silver, produced with marked success on Monday evening at the popular King's-road house. Some of the most popular songs and numbers of the season are introduced. Notably successful were "Down in Georgia" and "Pennsylvania." The topical song of the Dame, "When I'm Twenty-one," also proved a hit. The Fairy Queen's tuneful number, "Sunshine," is very sweet. It should be mentioned that the comedians are provided with plenty of material in Mr. Sankey's version of "Mother Goose," of which they make ample use.

The scenic arrangements are very lavish, and reflect high credit on the Crown Studios. Especially noteworthy are the sets of Mother Goose's Mansion, the Wishing Well, and the blaze of light and colour in the Grand Palace. Mme. Eme Dance's costumes are very attractive.

The cast includes such clever pantomime favourites as Webb and Page, Jake Freedman, Daisy Stratton, Josie Howard, Hearne and Partner, Jack Wilson, Sybil Terry, Lee Lorne, and Jessica Lynwood, who, one and all, soon danced and sung themselves into public approval.

Mention must also be made of the Crown troupe of dancers, the admirable chorus, the Male Quartette in their musical interludes under the experienced direction of Mons. Silver, and the excellent Chelsea Orchestra. The Burlesque Productions are responsible for "Mother Goose," and they are to be congratulated. Mr. J. Norman Berlin reports heavy advance booking, and matinées will be given on Boxing Day and Saturday next.

"JACK HORNER" AT EAST HAM.

"Little Jack Horner," produced on Monday night, will find a warm corner in the hearts of East Ham Palaceites, for in dainty Miss Dorothy Brett the producer, Mr. Jack Cromo, has a conscientious delineator of the chief character. Her singing, too, captivates all hearts, for her sympathetic rendering of "Down in Virginia" and "Old-fashioned Mother of Mine" gives those songs a new meaning. The representative of the fairy, Miss Florence Chance, is very pleasing, whilst her singing of "When Love Peeps in the Window," wins high favour. Miss Dorrie Mayho, the principal girl, sustains her part in most attractive style; while Miss Maie O'Kell, the second principal girl, wins popular favour with two numbers—"I'll Say She Does" and "I Must Have a Little Bit of Love." Miss Elgy Collins as the evil spirit has a striking presence suitable to the part, and gives a spirited performance. Miss Nhill contributes in the closing stages a very pretty dance. Mr. Mack Jollyboy as Dame Horner causes roars of merriment. The dour expression of the king, as played by Harry Cook, provides an amusing contrast. As the wonderful cooks, clever business is introduced by Harrigan and Holt. Their show business and "quartet" with the king and queen are a decidedly entertaining turn. The scenery is of a striking character, the dressing really elaborate and in excellent taste, the music tuneful, and all the numbers are well chosen. The chorus is a powerful one.

"HOUSE THAT JACK BUILT" AT ABERDEEN.

A large and enthusiastic audience filled Her Majesty's Theatre, Aberdeen, for the opening performance of Barney Armstrong's pantomime, which is to have a run of 31 nights and eight matinées.

Mr. Ian Lloyd Mackenzie has produced a spectacular and pleasing show in "The House that Jack Built"; Dame Burden's Farm and the Wedgewood Palace (T. F. Dunn), and the interior and exterior of The Market Scene (Stanley Schuter) are gorgeous spectacles, the dresses are first-rate, and the dancing by the Dingley Girls, the Raggedy Doo Girls, and Miss Hilda Hartley most pleasing.

Miss Kitty Storrow is an attractive and handsome principal boy, and Miss Hilda Newsome a very pretty principal girl, while Miss Billie Seal and Mr. George Dundas score as the Princess and Prince. All the comedians are good; Mr. Bertie Wright as Sammy being particularly funny, while Mr. Ernie Leslie makes a very good dame, and Mr. Nat Ramsay a humorous Bill.

The most successful songs were "Because of You," sung by Miss Kitty Storrow, "Roses and Radishes" (Ernie Leslie), "Where do Flies go in the Wintertime?" (Bertie Wright), "Mammie o' Mine" (Kitty Storrow), "Peaches in Georgia" (Billie Seal), "Never Too Old to Love a Girl" (George Dundas), "Thistle" (Ernie Leslie), "Rip Van Winkle" (Hilda Newsome).

The book was written specially by J. Hickory Wood, and the music composed by George Byng and Joseph D. Rodgers.

"BLUE BEARD" AT ACCRINGTON.

The first pantomime of the season is presented at the New Hippodrome, Accrington, by Mr. Harry Carlton and company, "Blue Beard" being the subject chosen. Mr. H. Carlton appears with success in the title-rôle, and is ably assisted by Messrs. Leo Bliss, Little Lola, Sam Willmer, Billy Nicholas, Sam Willson, Misses Dorothy B. Lloyd, Connie Kaye, Peggy Rae; speciality dances by Ivan Katchinsky and Du Boisson.

"JACK AND THE BEANSTALK" AT DUBLIN.

The pantomime at the Queen's, Dublin, this season is the popular nursery tale "Jack and the Beanstalk," written and produced by Messrs. Power and Bendon under the personal direction of Mr. J. H. Thompson, with special music composed and arranged by Samuel Levenston. The production is in nine elaborate scenes, The Universal Stores, Kingsbridge Railway Station, The Giant's Kitchen and the final Palace scene being specially well mounted. One of the prominent attractions of the production is the exceptionally clever comedy work of Messrs. Power and Bendon, a pair of inimitable comedians, their amusing cross-talk, clever dancing, and funny mannerisms simply convulsing the house. The best of their comedy songs are "Telephone My Baby" and "Levi—Leave I." Miss Fiorrie Ramsay as Jack, principal boy, made a big success; the possessor of a charming personality and a good voice, her vocal numbers received several encores, her best efforts being "If You're Irish Come Into the Parlour" and "Many Happy Returns of the Day." Miss May Bdney (Margery), principal girl, fairly captivated the house by her singing of "California—and You" and "Fuzzy Wuzzy Woo," the latter song being followed by a clever dance. A pretty duet was sung by Jack and Margery, entitled 'Till We Meet Again," a song with a haunting refrain, being chorussed all over the house. Misses Evelyn Bergin (Percy) and Alice Lane (Phillis), a couple of clever comediennes, added much to the success of the production, the singing of "Honolulu" by the former receiving a well deserved recall. Mr. Will Murray (Mother Muggles), an original comedian, kept his audience in rare humour, his number, "Roses and Radishes, Pansies and Peas," making a big hit. Mr. Harry Gilmore (the Squire) won instant popularity, his number, "Where Do Flies Go in the Winter-time?" proving one of the most popular chorus-songs of the production. Miss Lillian Dalby (Fairy Queen), the possessor of a delightful voice, scored with her number, "Rest, Dear One." Mr. J. H. Thompson, who made a formidable Giant, came in for much applause. The Lennox Troupe of Dancers, headed by Miss Aileen Lennox-Magee, received recalls for several effectively arranged ballet dances. The special scenery by Joe Howard, prepared by George Wylde, with special electrical effects by David Briggs, and an augmented orchestra under the direction of Mr. Samuel Levenston, all helped towards the success of one of the best pantomimes seen at the Queen's for several years.

"CINDERELLA" AT GLASGOW.

On Thursday, the 11th, "Cinderella," the third Wylie-Tate pantomime, was produced at the Alhambra, Glasgow, and made a striking hit. The cast selected is exceptionally good. A more dainty and wistful Cinderella than Miss Lily St. John would be difficult to find, and her acting as the household drudge is perfect, while her appearance in court dress at the Prince's ball makes a delightful contrast. Miss St. John has a sweet voice, and her songs, "Five Years Old" (in which she is aided by a clever little girl), "Love's Lullaby," and the duet with the Prince, "It Must Be You," are all rendered with charming effect. Miss Florence Wray is destined to enhance her popularity greatly as the Prince Charming of the story. To a fine stage presence she adds a voice of exceptional merit, and speaks her lines with distinction, while every one of her songs, all sung with fervour and taste, was rapturously encored. In contrast to the stately and dignified Prince, Miss Winifred Ward made a perky and self-assertive Dandini. She played with infectious enthusiasm, and her best song success was "Everything is Bonnie up in Scotland."

Mr. Harry Weldon as Buttons is certain to repeat the success he made here two years ago, and he carried the audience with him from his first entrance. He provides a wealth of comic business in every scene.

The comedy element is further sustained by Mr. Allie Keen, who is excellent as Baron Mumm. Mr. Eddie Jaye, who as the elder ugly sister, Maxi Mumm, plays the part on traditional lines as regards make-up and business. Equally good, though in quite opposite style, is the younger sister, Minnie Mumm, of Mr. Bert Errol. His "Jewel Song" from "Faust," his rendering of Arditi's waltz, "Il Bacio" (in Italian, too!), and the clever way in which he sustains his female voice and manner for the entire performance, prove him an artist in his own line.

Bart and Bart assist in the knock-about work, and have a special scene in which they introduce their own acrobatic business.

The fairy element is preserved in the pantomime, and, in addition to Cinderella's godmother, charmingly played by Miss Mary Leigh, we have the opposing evil spirit in the dramatic Demon Killjoy of Mr. George McDonald.

The Bob Reed Troupe of pantomimists give a brief glimpse of the old harlequinade business, and also a clever trap scene.

The enchanted lake, into which Cinderella's glass slipper is thrown, is a well-arranged scene, and the effect is very picturesque. The other scenes are all most effective, and the concluding tableau, Wedding Bells, is particularly good.

In the production of the pantomime, skill and experience have been secured of the best kind in every detail. Messrs. Julian Wylie and Jas. W. Tate were both present in person, and had to respond to the demands for a speech at the end, as had also Harry Weldon. Then the play has been staged by Gus Schilke. The music, composed, selected, and arranged by Jas. W. Tate, is all appropriate and tuneful.

The pantomime will be played twice daily, afternoon and evening, and is assured of a most successful run.

"HANDY ANDY" AT GLASGOW.

Mr. Harry McKelvie's presentation of "Handy Andy" at the Glasgow Pavilion leaves little to be desired. The singing throughout the nine pretty scenes is bright and tuneful, the comedy clever without being vulgar, while there is some very smart dancing. Particularly good in their respective rôles are M'Gregor and Hood, Jas. B. Stewart, Jack Conroy, Johnnie Mackay, Ethel Brookland, Bella Brookland, Rita Moya, Louise Cecil, Dolla McCalla and Ina Irvine.

"ALADDIN" AT KING'S LYNN.

Mr. Sydney Bransgrove successfully produced his pantomime "Aladdin" at the Theatre Royal, King's Lynn, on Monday, and is to be congratulated on the result. The company was indeed a capable one, and all the numbers were well received. Fred Eugene as the Emperor of China left nothing to be desired; Miss Ida Long as the Princess was charming; and Miss Patti Loftus made a most delightful Aladdin. The scenery was painted at Mr. Bransgrove's own stores, and all the dresses being new greatly added to the charm of the production.

"JACK AND JILL" AT LEITH.

Under the name of "Jack and Jill," the manager of the Leith Alhambra presents a new and up-to-date pantomime, written and produced by George Melbak. In the ending rôle of Colin, Miss Dolly Ross makes the most of her opportunities; Messrs. Dale and Dale share in the successful antics of Tweenie, a very accomplished cow; and further specialities are cleverly supplied by the Carlton Mascots.

"ALADDIN" AT TYNEMOUTH.

Messrs. Mosley and Harris produced their Christmas pantomime, "Aladdin, 1919," at the Tynemouth Palace on Monday, the 15th inst. The libretto is written by Lionel A. Harris, who is also the producer. The scenery is from original designs by Moythos, and many special incidental numbers have been composed by the musical director, Arthur H. J. Handley.

Miss Vi Romer scores all through in the title-part; and Miss Peggy Boyes is an attractive Princess, her admirable singing being also appreciated. Miss May Mayo makes a capital Grand Vizier; and Mr. Ernie Fay proves most effective as Abanazar. Miss Joyce St. Clair as See-See introduces a clever snake dance in the Cave scene; and Miss Mabel Desmond makes the most of her opportunities as the Slave of the Lamp. Other well-played characters are the Emperor by Mr. Ernest Ludlow, and the Widow Twankey by Mr. Harry Barry.

SONGS AND SINGERS.

B. Feldman and Co.

At Hammersmith Palace last week Kuming and Windsor sang "Oh, Helen" and "I'll Say She Does" to delighted audiences.

Violet Llewellyn handles "Mammy o' Mine" artistically and scores heavily, as she deserves to.

At His Majesty's Theatre panto. (Aberdeen) Kitty Storrow sings charmingly in "Mammy o' Mine" and "How You Gonna Keep 'Em Down on the Farm?" Ernie Leslie creates great laughter in "Roses and Radishes." "Big Chief Sandy Mac," sung by Bertie Wright, is in great favour, as also is "Where's the Girl You Had Last Year?" which George Dundas features cleverly. Elsie Myers and Troupe score in "Fuzzy Wuzzy Woo," and the entire company in a finale, "Who Discovered Dixie?"

Ivy Gallard, in Arthur Clarence's "Goody Two-Shoes" panto., makes a great success in "If You're Irish Come Into the Parlour" and "Big Chief Sandy Mac."

Pierce and Rosslyn, in a new number, "Ain't Cha Coming Back, Mary Ann, to Maryland?" have scored an immediate success.

At the Alhambra, Glasgow, a big song feature of the Wylie-Tate pantomime is "It Must Be You."

Herman Darewski Co.

The just-produced pantomimes of all the important managements such as Wylie and Tate, Howard and Wyndham, Jaxon and Montgomery, and others, teem with Darewski songs, and boldly in evidence are such indisputable winners as "Where Do Flies Go in the Winter-time?" "Everything is Peaches Down in Georgia," "If You Could Care," "Kidnap Me," "By the Camp Fire," "I'm Sorry I Made You Cry," "Can You Tame Wild Wimmen?" "What Do You Mean By Loving Somebody Else?" &c.

Fred Curran is at the Holborn Empire this week propounding the important question, "Who Killed Poor Pussyfoot?" which will be asked by brother comedians in scores of this season's pantomimes.

"By the Camp Fire" is proving a very big hit in pantomime. Florence Wray gives an exquisite rendering of this song in Wylie and Tate's "Cinderella" at the Alhambra, Glasgow, in which Winifred Ward also scores heavily with "Everything is Bonnie up in Scotland."

René Ralph is making an exceptionally fine featured number of "Everything is Peaches Down in Georgia" in Wylie and Tate's pantomime at the Hippodrome, Newcastle, produced last Saturday evening.

Lila Wood, at the Court Theatre, Liverpool, will make special features of "If You Could Care" and "Oriental Rosebud," two beautiful songs from the Darewski house.

The sixteen-year-old English dancer, Errol Addison, who made a decided hit at the first Covent Garden production of "Prince Igor," has been engaged by Sergie Diaghileff to accompany the Russian ballet to Paris.

NOTICE TO PROVINCIAL REPRESENTATIVES.

Correspondents are requested to post their notices of pantomime productions in good time. Details of plots should be very brief, chief attention being paid to special scenes, songs, and the work of the artists.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, DECEMBER 29, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Joy-Bells."

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Harry Day presents "Stunts."

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Arthur Prince, Nervo and Knox, Miles-Stavordale Quintette, Nora Moore, S. W. Wyndham, Yvonne Granville, Finlay Dunn.

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Fred Karno presents "Money to Burn," The Westwoods, Kelly and Drake, Sandy Powell, Waters and Morris.

EMPIRE, SWANSEA.
Rehearsal at 1 p.m. for:—
Elsie Hudson Quintette, Bystart, Harry Barclay, Maggie Benson, Murphy and Mack, Chas. Cohan, Les Trombetta.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Malcolm Scott, Frederick Sylvester and Co., Dan Whitley, Ted Marcelle, Daring Dinnies, Montfort and May, Jean Schwiller.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
G. H. Elliott, The Adlers, Jack and Tommie, 4 Mackwells, Hal Wright, Betty Washington, The McNaughtons.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Marie Ambrose and Company, Robb Wilton, Wallie Pearce, Amoe and Assistant, The Mandos, Babusio Bros., Mayne and Sheridan.

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
Moss' Empires, Ltd., presents "Jack and Jill," Pantomime.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Liane D'Eve, Johnson Clark, Joe O'Gorman, May Talbot, Torino, Geert Bros., Gus Harris.
(Matinee Monday, at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Marie Loftus, The Quaints, Alfredo, Joseph Cheetham, La Veen and Cross, Willie Rolls, Bromley Carter.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Bracewell and Lady, Tacsto, Bert Bradford.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Gertie Gitana, Harry Harvey, Ruff and Tumble, Les Latour, George Bolton, Osborne and Perryer, Kuming and Windsor.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
The Wylie-Tate Pantomime "Jack and the Beanstalk."

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Ike and Will Scott's pantomime "Babes in the Wood."

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
John Tiller's pantomime, "Babes in the Wood."

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Harry Day presents "Funbeams."

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Femina Quartette, Tom Edwards, Polnski and Matt, The Roberts, Jean Dorane and Sidney Wood, Happy Tom Parker, De Wynne Bros.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Florrie Forde's Pantomime, "Red Riding Hood."

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
May Moore Duprez, Kirkby and Hudson, Willie James and Doran Sisters, Charlie Rich, Florence Yaymen, The Romanesca Quartette, The Mongadors.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Albert Whelan, Elsie Southgate and Vic Gould, Hector and Lolletta, Rosie Rays, Herbert La Martine, E. J. Moore, Dale and O'Malley, Seven Hamamuras.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
The Great Carmo, W. B. Ruby, Renee and Godfrey, Officer Vokes and Dog Don.
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Elkins, Fay and Elkins, Magist, Gordon and Rica, Bert Weston, Roy Mex, George Young.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"Little Red Riding Hood," including Jack Thomas.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Breconia Singers, Donovan Family, Fred Brezin, W. V. Robinson, Willie Gardner, Jack Craig, Diving Belles.
(Managing Director, Richard Thornton.)

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

PALACE THEATRE, SALFORD.
(Late Regent Theatre.)
Percy Hall presents "Jack and the Beanstalk."

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the Empire Theatre, South Shields, at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the Managing Director or Business Manager, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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Photo by HANA.)

COVENT GARDEN OPERA.

"DJAMILEH."

Opera, by Bizet, Performed at Covent Garden, in French, in 1893, Revived, in English, on Dec. 18, 1919.

An up-to-date educationalist, Sir Thomas Beecham, after carrying his public with him along the operatic road as far as they are able, or willing, to go, lets them run back a little every now and then just to show them the distance they have travelled and force them to realise what an astonishing turnabout of ideas has taken place in them. On Thursday night he followed Stravinsky's "Nightingale" with Bizet's one-act Cairene opera, "Djamileh; or, the Slave in Love."

The performance was pleasing, and the principals strove their utmost to breathe the breath of life into their rôles. Miss Gladys Ancrum's grace and beauty fitted her well for the part of the slave who wins her master's love against his will, and both Mr. Webster Millar as the sybaritic Haroun and Mr. Walter Hyde as Splendiano, the complaisant minister to his pleasures, were in good voice. Mr. Arthur Wynn played the small part of the Slave Merchant neatly. A pretty dance by an unnamed member of the ballet deserves a word of praise. Mr. Percy Pitt, who conducted with his usual skill, was recalled with the principals at the close.

'CHARLEY'S AUNT' RETURNS.

WHY THE WORLD DIDN'T END.

As long as the dear old "lady from Brazil" has legs to run with, so long must there be an earth for them to run on. Postponed, therefore, was the advertised end of the world in view of her decision to start running at the Royalty.

An especial matter of interest this particular year is the début of Jevan, only surviving son of the late Brandon Thomas. Playing Jack Chesney, one of the three "undergrads," the young actor revealed no little promise, and is to be heartily congratulated on the possession of what so many new and very nearly as many experienced actors sadly lack a quiet restraint.

It suffices now to congratulate, also, everybody else concerned. There was Mr. Wilfrid Forster, splendid as that best of fathers, Colonel Chesney; Mr. James Page, a mightily funny old legal pomposity, with top hat to match; Mr. Frederick Cooper, to whom was entrusted the male half of the title-role, and who mastered his many trying situations in highly convincing fashion; Mr. Sydney Compton, excellent as the ponderous college "scout"; and Mr. William Kershaw, who, as Lord "Babs," had, of course, to "make all the running." Mr Kershaw rose worthily to the occasion, and gave us many amusing moments. Miss Ada Ferrar's real aunt carried with her all the traditional distinction; while the three ingénue characters were invested with a fulness of charm by Miss Kathleen Grace, Miss Betty Willingdon, and Miss Agatha Kentish.

'THROUGH THE GREEN DOOR.'

A Children's Fairy Play, in Three Acts, by Maud Venables Vernon, with Music by Norman O'Neill, Produced at the Gaiety Theatre, Manchester, on Saturday, December 20th.

Molly ..... Miss Bella Marks
Jack ..... Mr. Roy Lennol
Rikk ..... Mr. Reginald Bach
Herald ..... Mr. A. Filmer
Nada ..... Miss Kathleen Bramley
Sylva ..... Miss Susan Novack
Aura ..... Miss Lily Lapidas
Puck ..... Miss Ivy Julyan
Flittermouse ..... Miss Kookoo Duncan
Puss-in-the-Corner .. Mr. Norman Page
Nurse .. Miss Gwladys Black-Roberts
Hinzelmann .... Mr. Oswald Griffiths
Mrs. Jackdaw ..... Miss Doris Kealy
Tommy ..... Miss Ina Plender
Professor Waterweed ..... Mr. Alec Snowden
Puss-Cat-Mew ..... Master Billy Mayo
Dragon's Servant .... Mr. N. A. Filmer
The Grimgumn .. Mr. Charles Groves
Dream Princess .. Miss Doris Paiston
Peter Pan ..... Miss Susan Novack
Wendy ..... Miss Lily Lapidas
Alice in Wonderland ..... Miss Kathleen Bramley
Prince Will o' the Wisp ..... Miss Kookoo Duncan

Given a charming young girl, Molly, born on Midsummer Eve, and therefore predisposed to a belief in fairies—given her brother, Jack, who prefers to educate his unbeliefs by studying the work of a professor who gives away the whole flimsy business by exposing its origin—the task of the authoress of this entertaining fairy play for children is to provide ocular demonstration that Jack and his precious professor are entirely in the wrong, and to convert Jack to as firm a belief in the existence of fairies as that of his sister Molly. The opening act is purely argumentative, even to the inclusion of Rikk the King of the Fairies, who opens the Green Door in the woodland bank for the children to pass through into Fairyland. Thereafter we have Rikk's Court, to which fairies adventuring to earth, unseen or in various guises, are recalled to tell their experiences among prosaic mortals; there are fairy cats and kittens, gnomes and nature spirits, and trial and punishment of sundry mortals arraigned for unkindness to animals and birds; there is the fearsome cave of the Grimgumn; the coming of Santa Claus as in a dream to the bedroom of Jack and Molly; the wonderful glade of immense Christmas trees in Fairyland, with bon-bons, each containing a real live fairy, and the re-appearance at the children's wish, of Peter Pan and Wendy, and Alice in Wonderland; all ending with the departure of Jack and Molly through the Green Door again into the realities of home. The authoress has woven the silken threads of her material into many pretty forms and suggestions, and often with such a happy talent of expression as might make even hardened grown-ups wonder a little whether there might not be fairies after all. There is one outstanding feature among the incidents of the play, namely, that of the Dream Princess, who wished of the fairies that she might dance "for ever," and who, alas, got her wish. The theme is wedded to waltz music, which saddens and haunts the memory. It is the best idea in the play. The music of Mr. Norman O'Neill is throughout pleasing.

Miss Bella Marks plays very well as Molly, and other clever performances are given by Miss Ivy Julyan as Puck, Miss Black-Roberts as the Nurse, Miss Billy Mayo as Puss-Cat-Mew, Miss Doris Paiston as the Dream Princess, and Miss Doris Kealy as Mrs. Jackdaw; while Master Roy Lennol is a talented Jack, Mr. Reginald Bach gives a really fine and sympathetic rendering of Rikk, and the eccentric humour is in the safe hands of Mr. Charles Groves as Grimgumn, Mr. A. Filmer as his servant, Mr. Norman Page as Puss-in-the-Corner, Mr. Oswald Griffiths as Hinzelmann, and Mr. Alec Snowden as Professor Waterweed. All the others are efficient.

'WHERE THE RAINBOW ENDS.'

This is the ninth Christmas revival of this charming patriotic fairy story, yet it comes to us fresh and fragrant as the water lily lasses who figure in the fantasy. The book, by Clifford Mills and John Ramsey, is well written, and there is plenty of bright scenery, dainty dancing, and quaint animal life, as well as a charming and coherent story. The music, by Roger Quilter, is bright, tuneful, and expressive, with just the right air of elfin elusiveness.

The play is produced by Clifton Alderson, who enacts the part of the Dragon King with dramatic power and fury, and earns the execrations of his youthful beholders. Ample entertainment is provided from the time when Rosamund and Chrispian, with their friends Jim and Betty Binnders, leave the uncongenial homestead of the Flints via the magic carpet for the land where the rainbow ends and all lost loved ones, including their parents, are found.

As Rosamund and Chrispian Carey, Sunday Wilshin and Barry Livesay bring all the necessary youth and vivacity to their parts. Roger Livesey is a most realistic lion, Cubs, and is a prime favourite with the audience. Jim and Betty Binnders are capitally impersonated by Teddy Hayward and Eileen Orton (who is a particularly precocious and clever little mite). Willie Harthl is capital as the rascally Joseph Flint, and Marion Lind as Matilda, his brutal consort, does well. Edward Cooper declaims dramatically as St. George of England. Philip Taylor as the boy in buttons, William, is good. Aubrey Gordon is a fearsome creature as the Black Bear. William Daunt as the genie of the carpet, and later as Captain Carey, imbues his creations with character and significance. Stella Bonheur as Will o' the Wisp is exquisitely graceful and charmingly eerie, and throughout her daintiness dominates the piece. Grace Lippings as Vera Carey gives a pretty and sympathetic rendering of the part; and Betty Castle is weirdly effective as the Sea Witch. Mr. Hassett as the Dragon's Sentry acts with forceful ability. The Fairy Thistledown of Marjorie Poncia is a joyous memory; and Vera Harpham as the Spirit of the Lake gives a charming impersonation. Nora Robinson as Queen of the Fairies being delightful. George de Warfaz is appropriately excitable and perfervid as Mons. Bertrand; Christopher Prere gives a telling embodiment of the Slacker, and Brian Lever is good as Dunks

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BILLY O'CONNOR

B. SHEREK.

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 29, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 19 NOW DUE.

HARRY RAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4, 16 Band Parts required).—Fred Karno presents "Mumming Birds," Frank Sylvo, The Donatos, Mary Ann Clarke, Ivy Stephens, Sid Lee, Deans and Roberts.

EDMONTON HIPPODROME (rehearsal 5).—Roy and Royal, and company as booked.

MILE END EMPIRE (rehearsal, 1).—Rondelle and Roylatt, Lily Burnand, The Artois, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Matheson and Gow.

HAMILTON HIPPODROME (rehearsal, 1).—Hiawatha and Squaw, Jack Holden.

RAYMOND Merry Xmas to All.

Jennion's Mannikins, Pharos, McLean Twins, Ryan and Raymond, Robb and Dixon, Walker's Juveniles.

IPSWICH HIPPODROME (rehearsal, 2).—Pierce and Roslyn, The Enzers, Dancing Madcaps, F. V. St. Clair, Ellis Jackson, Novita and Trent, Martelloni Troupe.

IPSWICH LYCEUM THEATRE.—"Arlette."

NORWICH HIPPODROME (rehearsal, 2).—Bros. Hanaway present "O. I." revue.

NORWICH THEATRE ROYAL.—"The Lilac Domino."

PAISLEY RINK PALACE (rehearsal 5).—Francis and Alfred, Tiny and Dot Croft and Naughton.

PAISLEY THEATRE (rehearsal, 12).—Linga-Singh, Larrett, Marcelle De Vere, The Holdens, Harpe and Harper, Barney Noble, Eldon Trio.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES.

(See page 12.)

MACNAGHTEN TOUR.

BLACKBURN.—Alby Williams, Golda Quartette, Myrtle and Pat, G. Pickett and company in "The Heathen," Stewart Morton, Mark Stuart, Norman Osborne.

RAYMOND Merry Xmas to All.

BRADFORD. — William Elliot Curtis presents "Sweet Fanny Adams."

BURNLEY.—4 Swifts, Pansie, Maisie and Max, Wu Chaio Troupe, Terry Wilson, Theo Ward, Violet Vaughan Trio, Shirley Whyte.

CARLISLE.—4 Hessey, Roya, "Our British Navy," Jock Mills, Rich. Taylor, Harry Friskey.

HALIFAX.—The Kratons, Omega Trio, 4 Colonial Girls, Julot and Piero, Will Gardner, Flynn and Haynson.

HUDDERSFIELD. — Orphens Trio, Robinson and Macken, Jack Birchley, Maggie McLean, Wullie Durkin, The Anserouls, Dounton Shaw Troupe.

SOUTHAMPTON. — Fasano, Albert Vivian Peake, Gaby Revette, Carpatti Bros., George Morton, Bros. Dane, Arthur Gilroy.

WARRINGTON. — Wilfred Barnand, Jerry and Company, Jack Kellino, Billy Rogers, Baxter and St. Welma, Joe Dixon, 3 Ernests.

Rehearsals at all Halls at 12.

MOSS' EMPIRES, LTD.

(See page 5.)

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Lew Lake's "Sons of the Sea."

BRIGHTON HIPPODROME (rehearsal, 12).—Hetty King, Bransby Williams, Gil-

RAYMOND Merry Xmas to All.

day and Fox, Rubani Trio, The Buchanans, Knut Brook, Jack Shiree.

GLASGOW ALHAMBRA.—Wylie-Tate's pantomime, "Cinderella" (third week).

LEEDS HIPPODROME (rehearsal, 12).—George Sax's "Little Bo-Peep" (second week).

LIVERPOOL HIPPODROME (rehearsal 12). Robert Courtneidge's "Too Many Girls" (second week).

MANCHESTER PALACE.—Wylie-Tate's pantomime, "Aladdin" (second week).

MARGATE HIPPODROME (rehearsal 2.30).—Sidney Branegrove's "Aladdin."

NEWCASTLE HIPPODROME. — Wylie Tate's pantomime, "Cinderella" (second week).

PARIS ALHAMBRA.—Period commencing Jan. 2.—Clifford and Grey, Nelson and Nelson, Goff Godfrey, De Busse, Billy Reeves and Co., Marvin and Rhyde, Harr and Ida La Val, Watson, Sherlock Sisters and Clinton, Stowe Bros.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Wylie-Tate, "The Whirl of Today."

PRESTON EMPIRE. — Wylie-Tate's "Follies of 1919" (second week).

RAYMOND Merry Xmas to All.

SHEFFIELD HIPPODROME (rehearsal, 12).—Herbert Wesley's "Jack and Jill" (second week).

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Laurie Devine, Fred Russell, J. F. West, Fred Karno's "Hustle."

SOUTHEND HIPPODROME (rehearsal, 1.30).—Harry Burns' pantomime, "Forty Thieves" (second week).

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Lew Lake's "Me and My Gal."

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Nine Tiddleywinks, Zillo.

LLANELLY PALACE.—J. F. Younge's Co., "Dick Whittington."

NEATH PALACE.—Warsaw Bros., Dudley Dale.

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth at 12.

BRIDGWATER PALACE.—John Worth' company, "Ignorance," Dec. 29, 30, and 31.

CHEPSTOW BIJOU.—Sisters Hunter, Rochfort.

RAYMOND Merry Xmas to All.

SALISBURY NEW THEATRE.—Kasrac and Brown's company, "The Little Widow."

SALISBURY PALACE.—Mizuno Family, Kato and Linori, Newman and Wynne, th Four Powers.

WEYMOUTH JUBILEE HALL.—Harry Burns' company, "Making Movies," Henr D. Adams, Madge Velma and Hor Ruffle, Trevor and Ware, Doris Hunter, Rema Duo.

YEOVIL PALACE.—Yet.a, George Parr.

MISCELLANEOUS.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Deroneys, The Bassos, Moister's Mannikins, Jack Stanley and his Pianist, Buchanan and Scott, Keele and Ray, "Weaver," Will Harvie, Victor Cedric, Fred Kempton, The Snow Queen, Randal and Gesta, Queenie Sheldon, Lily Ash, Geo. Lynn, Sam Fern, Susie Rolls, Elsie Reed.

AYR PAVILION THEATRE (rehearsal, 1).—Laureisa Quinette, Pete and Minnie Lee, Mack and Jeff, Jock Harris, Emmillion Bros. and Lady, Alberta Flahey and Tenor, the Melody Makers.

BATH PALACE THEATRE.—Madge Brownie and Ragard, Margerite Dennis, Clown Argo, Joyce and Shields, Senner and Roberts, Haydee's Marionettes.

DUNDEE KING'S THEATRE (rehearsal, 12).—Bert Terrell, Gicardo, J. Merritt, Sharp's Tromboneers, Olga Morselli, George Dawdon, J. H. Scotland, Will Cummin and Partner.

GLASGOW PAVILION (rehearsal, 11).—Mooney and Holbein, Carlton, Alex. Moe and company, Moyra and Molly O'Brien.

RAYMOND Merry Xmas to All.

Connie Browning, Archie Hill, and company as booked.

GOOLE COLISEUM (rehearsal, 1).—The Jovers, Sinclair's Mannikins, Lole Conn, Fred and Arthur Dee, Mark Carney, Pres Pella, the Operettes.

LONDON BOW PALACE (rehearsal, 11).—The Bellinies, James Bendon, Capt. De Villiers' Airship, Stacey and Tinney, O'Shea Duo, Ragolio, A. B. Ashe, Queenie Dell, Arthur Broad.

LONDON CANNING TOWN IMPERIAL THEATRE (rehearsal, 11.30).—Mme. and Signor Borelli, Zaleski, Jock Whiteford, Ellis Barrieton, Barney Sands and company, Duncan and Brasque, Viva Sydney.

LONDON SHOREDITCH EMPIRE THEATRE.—Johnson and Bart and company, Delvaine's Marionettes, Estelle Rose, Tom Costello, Ivor Vintor, Suther, Evelyn Taylor and Billy and Hilda Bernhart.

LONDON VICTORIA PALACE.—Neil Kenyon, Capt. A. J. Roberts, Sammy Shields, Mabel Mann, George Carver, Flora Cromer, Wells and Mayban, Tom Broderick, Nicol and Martin.

PONTYPRIDD TOWN HALL.—Haley's Juveniles, George Wilbey, Billy O'Connor, Strength Bros., Walter Kemp and company, Woodward and Page, Walmer and Jersey Les Gastons.

READING PALACE THEATRE.—Frederic Culpitt, Bert Coleman, Mildred Maude Gilbert French, Pathé Gazette, Jo and Betty Binns, Alcide Capitaine, E Thornley Dodge, Rae Duo.

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SEASON'S GREETINGS.

AT LIBERTY JAN. 26.

73, Brudenell Road, Tooting Bec, S.W. 17.

"FANNY'S FIRST PLAY."

An interesting bill was presented by Mr. George Boyle and company, under the auspices of the Irish Literary Society at the Cripplegate Theatre on Monday Dec. 15. The piece de resistance was Mr. Bernard Shaw's "Fanny's First Play," and the performance thereof was characterised by some of the finest amateur acting that we remember to have seen. Mr. William Hastings' embodiment of Bobby, for instance, was well-nigh perfect, free, easy, and natural, yet cleverly suggesting the prig, whilst Mr. George Boyle himself played the all-important Juggins with the appropriate suavity and precision. Another clever piece of characterisation was the Mr. Gilbey of Capt. C. H. Boyle, and Mr Leslie R. Hancock as the French Lieutenant who could "move his leg like the hand of a clock," delivered himself of the frenzied and lengthy oration in Act. III. in a manner which evoked a spontaneous burst of applause. The ladies, too, were excellent. Miss Mary Hovell being quite at home as Margaret Knox, Miss Antoinette Gilsenan making an appropriately brazen-faced hussy as "Darling Dora," and Mrs. R. Boyle being more than adequate as Mrs. Gilbey. Miss Madge Dowling, as Mrs. Knox, was not always audible, but otherwise put in very useful work, while Mr. Harold Thompson furnished a neat character sketch as Mr. Knox.

The evening was commenced by a clever one-act drama, "Behind the Curtains," from the pen of Mr. George Boyle. This is a tense playlet, the action of which takes place in a villa, somewhere in France during the recent war, and shows how a gallant French officer, although mortally wounded, manages to shield the honour of his former mistress. This playlet was capitally played by all concerned, particularly by Capt. C. H. Boyle as the French officer, and should make a capital little sketch for the halls.

AMATEURS IN ACTION.

THE VAUDEVILLE A.D.C.

A remarkably good performance of Douglas Murray's clever comedy, "The Man from Toronto," was given at the King's Hall Theatre, Covent Garden, by the above dramatic society. In the part of Fergus Wimbush, Mr. Harry Peach gave a highly diverting character sketch of the Canadian rancher, who so completely comes under the thrall of the wily widow, and small wonder when the part of Leila Calthorpe was impersonated with such bewitching archness and fascination as by Miss Monica Thorne. Honours were also earned by Mr. W. H. Harker with a sound, sterling embodiment of the diverting part of Mr. Priestley, the uncle-guardian-cum-legal-adviser, and Mr. Norman Galloway, for a droll characteristic assumption of irresponsibility as Cousin Bobbie Gilmour. The minor parts were very well filled by Miss Kathleen Howat as Martha, an attractive housemaid with a sense of proportion, Miss Ethyl M. Jolley, excellent as majestic Ruth Wimbush, Miss Audrey Peach, who scored as her harum-scarum sister, and Miss Winifred Allkins and Miss Rita Geneyard, who contrived to impart characteristic touches to the parts of Mother Hubbard and her simpering daughter. The British Bijou orchestra under the direction of Mr. Frank Harrington, contributed tuneful music in the entr'acte.

BIRTHS, MARRIAGES, DEATHS

IN MEMORIAM.

CLAREMONT.—In tender, loving memory of my beloved husband, George Claremont, who passed away Dec. 21, 1919, at Charing Cross Hospital, after six weeks of intense suffering, the result of a terrible accident at Drury Lane. Until the dawn.

CULLING. — In loving remembrance of my dear wife (Ada Clare), who passed away Dec. 31, 1903. Otto C. Culling.

HENDERSON.—In beloved memory of John Henderson, actor and author, who died Christmas Day, 1916. Ever mourned by his wife and daughter, Fanny, and Millie Henderson. "Rosemary," that's for remembrance.

MELVILLE, GEORGE. — In loving memory of George Melville, the actor, who died Dec. 26, 1898. The gift of God is eternal life. Fondly remembered by his loving daughter, Alice.

WILLMOT.—To the dear memory of my beloved husband, Fred Willmot, who died Dec. 23, 1917, aged 50.

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THEATRICAL GOSSIP.

The Actors' Christmas—The Promise of Shakespeare—"There's Money in It"—Sunshine Ahead.

A Happy Christmas.

Seldom has the outlook for the actor and actress been so bright as that which the present Christmas brings. Standard contracts for both London and provincial actors are practically in existence, and relations between employer and employed are of the most amicable character. The circumstances, therefore, favour as seldom before the utterance of the wish which we heartily extend to all our readers—"A Merry Christmas and a Happy New Year."

The Harvey Hamlet.

Those who have been wondering (and they are many) whether Martin Harvey, who produces "Hamlet" at Covent Garden on Boxing Night, will be able to make it pay, may take heart of grace from one important fact that is not generally known. That is, that the brilliant actor-manager's courageous and costly experiment at the "Garden," with that most terrible of tragedies, "Œdipus Rex," brought him huge profits. If "Œdipus" did it, why should not "Hamlet" bring Harvey many happy "returns"?

"There's Money in It."

Speaking of "returns," Laurie Wylie tells us that he has just finished writing, in collaboration with Benedict James, a strong comedy, called "There's Money in it." Mr. Wylie's collaborator will be remembered as the author of that powerful Yiddish drama, "The Little Brotner," in which the late Ben Nathan made such a hit as the marriage broker, and with which John Lawson toured so long and so successfully.

Sunshine Ahead.

At the moment of going to press we learn that we shall really see, very soon now, that long-long-talked-of new J. L. Sacks' production, "The Sunshine of the World." We hear excellent accounts, both of the book by Miss Gladys Unger, and of the score by Mr. Charles Cuvillier, composer of "The Lilac Domino."

After Shakespeare, Phillips?

It seems not unlikely that after Mr. Henry Ainley has done with his forthcoming big "Julius Cæsar" production at the St. James's he may follow it with a revival of the late Stephen Phillips's fine poetic play, "Paolo and Francesca." Mr. Ainley tells us that should this revival materialise he will not play his original part, Paolo, but the late Sir George Alexander's character, Malatesta, poor little Francesca's jealous, revengeful husband.

Mr. Sydney Valentine Worse.

We regret to say that the slight improvement in Mr. Sydney Valentine's condition last week has not been maintained. He passed a bad night on Monday, and was much weaker.

Sir J. Forbes-Robertson's Return.

Amongst the passengers on board the Imperator, which arrived at Southampton from America on Monday, were Sir Johnston and Lady Forbes-Robertson (Miss Gertrude Elliott). The well-known actor has been touring through America with a lecture on Shakespeare, and during the voyage he entertained his fellow-passengers with a recitation from "Hamlet."

Mr. Martin Harvey as Auctioneer.

Mr. Martin Harvey and Col. Weigall shared the duties of auctioneer at a concert given at 10, Downing-street in aid of the Middlesex Hospital. Excellent prices were obtained, among the miscellaneous articles disposed of being autographed portraits of Princess Alice, the Earl of Athlone, and the Prime Minister. The sale realised well over £2,200.

Highwaymen After Knights.

We learn that the Surrey, which re-opens on Boxing Night, with "When Knights Were Bold," presented by Mr. Bromley Challoner, Miss Marjorie Bellairs and Co., may have for its successor another Challenor production, namely the new comedy, "The Yellow Cockade," which for its hero has not a usual knight, but "a knight of the road."

The "Medorah" Production.

Since last week's "Era" announcement to the effect that Miss Violet Melnotte (Mrs. Frank Wyatt) would be associated with Mr. Bernard Hishin in the production of the new comic opera, "Medorah," at the Alhambra, Miss Melnotte has withdrawn from the enterprise. Mr. Hishin tells us that he will now direct this big production entirely on his own account. Among the favourites he has engaged, in addition to Ada Reeve, are Messrs. Jamieson Dodds, W. S. Percy, and Leslie Stiles—all first-class men.

Marriage of Cyril Maude's Daughter.

Mr. Cyril Maude's daughter Pamela, widow of Major W. La Touche Congreve, V.C., D.S.O. (who was killed less than two months after his marriage), was married on Monday morning at St. George's, Hanover-square, to Major the Hon. William Fraser, D.S.O., M.C., third surviving son of Lord and Lady Saltoun.

Mr. Cyril Maude gave the bride away. She wore a short frock of cobalt blue velvet, with a close-fitting toque of beige velvet, finished with a lace veil to match. The Master of Saltoun was his brother's best man.

Charlot's New Publicity President.

Andie Charlot has just engaged Bertie Meyer, lessee of the St. Martin's, and general manager for Captain Harwood at the Ambassador's, to be press manager for all his ventures.

Big American Theatre Deal.

According to an announcement made by a well-known New York theatrical firm, a deal has been completed whereby a syndicate of Montreal capitalists has secured possession of a chain of theatres from Montreal westward to the Pacific coast. The total amount involved is several millions, and the interests taken over are very extensive.

The scheme extends beyond the Dominion. It is intended to establish offices in London with a permanent representative, and negotiations have already been begun with the intention of taking over by the syndicate of a prominent theatre in the metropolis where productions can be made. It is further intended to establish the head offices in Montreal, and to make both Montreal and Toronto producing centres for Canadian plays, or for plays by other than Canadians.

The Fuller Enterprises.

Mr. Gordon P. Firmin informs us that Mr. Ben J. Fuller has acquired the Australasian rights of the following dramas:—"The Unwanted Child," by Stuart Lomath; "A Rank Outsider," by Henry Bedford; "The Millionaire and the Woman," by Charles Darrell; "A Girl in the Web," by Charles Darrell; "One Law for Both," by W. V. Garrod; "The Right to Live," by W. V. Garrod; "Priest and the Sinner," by Dorothy Mullord; "The King of the Air," by Dorothy Mullord; "Sands of Time," by Dorothy Mullord.

Mr. Fuller is busy reading a number of scripts with the view of purchasing 40 or 50 more plays, his intention being to run stock companies in Melbourne and Sydney and to change over the companies.

Presentation to Kennington Manager.

At the termination of his engagement as resident manager of the Kennington Theatre on Saturday last, Mr. Jack Binns was the recipient of a handsome cigar-case and Treasury notes from the staff, together with numerous other presents from friends he has made during his management of the theatre. Everyone wished Jack the best of luck, and expressed regret that Kennington has lost one of its most popular managers.

Manager's Birthday Honour.

Mr. W. W. Kelly, who has just attained his sixty-sixth birthday, was presented with a handsome despatch-case on the occasion by a quartette of his long-time assistants. They comprised Miss Morris (secretary), Mr. H. M. King (acting manager of the Liverpool Shakespeare), Mr. J. H. Tomkinson ("A Royal Divorce" company acting manager), and Mr. Reginald Grant, all of whom have been associated with Mr. Kelly for many years.

Opera Controversy at Liverpool.

Last week Sir Thomas Beecham paid a flying visit to Liverpool for the purpose of conducting a concert, and in the course of an interview, which appeared in the papers, he let himself say some nasty things about the city as a music-loving centre. He declared that they had not a theatre in the city where grand opera could be presented, that no place capable of holding fewer than 3,000 people would pay, and that Liverpool was little more than a third-rate provincial town in the matter of music-loving. He admitted that he knew little of Liverpool, which, as Mr W. W. Kelly says, may explain his strange utterances.

Mr. Kelly, in a vigorous reply to the "Courier," points out that he himself has made grand opera pay, during the eleven years he has presented it, for the reason that he charged popular prices. Sir Thomas Beecham also forgets that the Carl Rosa Company and the D'Oyly Carte combination always do big business in Liverpool, each of whom put in, only recently, three weeks' stay at the Royal Court. Mr. Kelly has successfully given, since last Boxing Day, 36 weeks of opera out of a possible 50, and pertinently asks if London can show such a record.

The Grand, Wolverhampton.

The 25th anniversary of the opening of the Grand Theatre, Wolverhampton, was celebrated with much success on Monday night, the 15th inst. During the interval between the second and third acts of "Homespun," Miss Marian Bower's new play, presentations were made to Mr. E. H. Bull, the lessee, and Mrs. Bull. The gifts comprised a gold watch and chain, suitably inscribed, a pair of silver candlesticks, and an illuminated address for Mr. Bull, and a solid silver tray, simply inscribed, and a silver spoon warmer for Mrs. Bull.

A flattering reception awaited Mr. and Mrs. Bull when they made their appearance on the stage. Mr. Bull, having thanked the audience, announced, amid applause, that as a result of the entertainment the General Hospital, the Women's Hospital, the Eye Infirmary, and the Royal Orphanage would benefit to the extent of £230. Supper was served on the stage at the conclusion of the performance, the company including members of the committee, Mr. Fred Terry, Miss Marian Bower, Mr. and Mrs. Leon Lion, and others. Several toasts were given and duly acknowledged.

An illustrated booklet was issued as a fitting souvenir of a most interesting theatrical event. In addition to well-known actors and actresses, it contained a synopsis of the history of the theatre by Miss Bull.

Christmas Festival at Glastonbury.

The subscription performances to be given at the Victoria Rooms, Glastonbury, will include on Boxing Day afternoon, "Snow-white," a children's ballet by Margaret Morris and Rutland Boughton, and in the evening the nativity play "Bethlehem," in the form of a music-drama. The libretto is based on the Coventry Mystery, and the music is by Rutland Boughton. These performances will be repeated on Saturday, and a free concert of Christmas music is announced for Sunday. The performers are chiefly drawn from among the people living in the neighbourhood.

A Russian Art Circle.

"Lahda," which, being interpreted, means the Russian Musical Dramatic Art Circle, had its first performance at the Prince's Galleries on Sunday evening, the 14th. It was to have taken place at the St. James's Theatre, but the Society, at the last moment, had to abondon the dramatic items (which included scenes from "Reparation") owing to its inability to obtain the theatre for a Sunday performance. As there was no platform only the more fortunate members of the audience in the front seats saw the dances from the Russian Ballet—a Swan Dance for Mme. Tcherai-chera; Mons. Novikoff, in a delightful treatment of a fragment from Tchaikovsky, and Mme. Karsavina's exquisite Pastoral to Scarlatti's music.

The vocal items, particularly Manikin-Nevstrueff's "Song of a Wanderer" and Borodin's amusing "Conceit," finely and dramatically rendered by Rosing, and Zoë Rosovsky's three songs, were enthusiastically received by the large audience. Both these artists were also greatly applauded for their rendering of the famous Fountain Scene from "Boris Godounoff." The programme also included a violin solo by M. Dore and a recitation by Mr. Henry Ainley.

The proceedings were opened by a little address by Mr. Granville Barker.

A Busy Manager.

Mr. Sydney Bransgrove's time has been pretty fully taken up this Christmas-time. He has produced four pantomimes—"Goody Two Shoes," which opened on Monday at Kilburn; "Cinderella," at the Artillery, Woolwich; "Forty Thieves," for Worthing; and "Aladdin," at King's Lynn. He spent last week-end darting from one place to another to attend the dress rehearsals. In addition he is just sending out two companies in "Ye Gods" and "A Temporary Gentleman" round to the various camps, starting at Bulford yesterday.

His Shakespeare company now has a repertoire of 14 plays, and is booked up to 1920.

Nativity Plays at Norwich.

The Norwich Players, under the direction of Mr. Nugent Monck, have given a series of performances at the Old Musick Room of the Townsley cycle of the Old English nativity plays of the fourteenth century. Mr. Monck grouped them so as to form a coherent whole, comprising the Annunciation, the offering of the Magi, the Flight into Egypt, and the Slaughter of the Innocents, chosen from a period more or less contemporary with the early vogue of the plays, were sung.

Coatbridge Manager.

Mr. W. Sowerby—who has now nicely settled down in his duties as the manager of the Coatbridge Theatre Royal—is proving himself the right man in the right place. Mr. Sowerby, by the way, in former days was a well-known all-round athlete, and in his day he could beat most men on the running path. He was also an expert football player, and still laughingly assures the management of the Coatbridge Football Club that he thinks he could assist them on an odd occasion without much training.

"OLIVETTE" REVIVED.

STERLING MACKINLAY OPERATIC SOCIETY.

A good few among the audience at the King's Hall on Friday night for Mr. Sterling MacKinlay's revival of "Olivette" were obviously renewing the musical delights of their youth. Audran's music held them as of old, and even those who came to it for the first time were captivated by its fresh grace and tunefulness, and understood how its charm seized upon London and Paris in the far-off eighties. One suspects that Mr. Arthur C. Chapman, to whom compliments go for his work as producer, has been embellishing the humour and bringing it up to date. One caught allusions to Government Departments and men in office of whom H. B. Farnie was fortunate enough to be born too early to know anything. As the Duc des Ifs Mr. Chapman was a host in himself, and kept things briskly and hilariously moving. All the other principal parts were played by performing members of Mr. MacKinlay's Operatic Society, and while all gave evidence of intelligent and careful training, some of them showed distinct promise. Among these last were Miss Vivien Clark and Miss Blanche Ide. Miss Clark, the Olivette, has a good natural mezzo-contralto and a vivacious personality, which she already turns to account in her character-drawing. Miss Ide, a charming soprano, appeared as her aristocratic rival, the Countess, sang her songs quite beautifully, and bore herself with appropriate grace.

As Valentin, the Captain loved of the two ladies, Mr. E. Powell used his pleasant tenor well, Mr. David Gardner put a deal of blithe humour into his Uncle Merrimac, and Mr. Arthur P. Brown was a capital Marvejol. Mr. J. W. Richardson as the sharp-witted Coquelicot, and Miss Winifred Owen as the equally wide-awake Velentine, were both effective. The chorus sang with good, bright tone and neat attack; the mise-en-scène was tasteful, and the costumes charming.

Mr. Sterling MacKinlay conducted, and the Kendal Grimston Sextette formed the satisfactory orchestra. The profits from the two performances—"Olivette" was repeated on Saturday—go to the Samaritan Fund of the Royal Society of Musicians.

STAGE MANAGER'S CLAIM.

At the Bloomsbury County Court on the 16th inst., before Judge Bray, Mr. Harold V. Neilson was sued for the recovery of £9, being one and a half week's salary alleged to be due to the plaintiff.

Mr. Trusted appeared for the plaintiff, and Mr. Elkin, instructed by Mr. Alfred De Frece, for the defendant.

The case for the plaintiff was that he was engaged for four weeks at a salary of £6 (six) per week as stage manager in some pieces produced by the defendant. He had been to Brighton, Buxton and Bulford, and during the run of his engagement received a letter terminating his engagement. It was alleged by the defendant that he had been incompetent in the management of a piece entrusted to him.

The plaintiff, in reply to Mr. Elkin, denied that he had represented to the defendant that he had stage-managed the piece, "The Freedom of the Seas," and said that he stage-managed "On the Rocks," and after, he had got on the rocks himself. He denied that there had been incompetence.

For the defence witnesses were called, and spoke of certain omissions which occurred in the management, and, in the end, Judge Bray gave judgment for the defendant.

REVISED THEATRE PRICES.

A START AT THE PRINCE OF WALES.

Proposals for the revision of prices of admission were considered by the Society of West-End Managers on Wednesday, but the matter was deferred to a meeting to be held on the 30th inst.

Meanwhile M. André Charlot has taken independent action and has raised the prices at the Prince of Wales Theatre. The stalls are now 12s. 6d., instead of 10s. 6d., and the dress circle 9s., instead of 7s. 6d., all exclusive of entertainment tax; while the charge for the upper circle, including tax, will be 7s. and 5s. 9d., instead of 5s. 9d. and 4s. 9d. For the present the prices of the pit and gallery remain unchanged.

M. Charlot declares the cost of production has increased since the beginning of the war by anything from 60 to 200 per cent. Under present conditions the theatre had to play to 90 per cent. of its capacity to pay expenses—obviously an impossible state of affairs.

Sir Alfred Butt describes the proposal to increase prices as "justifiable and inevitable."

Mr. Albert de Courville is against the change. "I am entirely opposed to any further increase at present," he said, "for the reason that the good and popular shows are paying their way. Any further increase in prices is not justified." Mr. de Courville's view is that no single stall seat in any theatre is worth more than 10s. 6d.

"ONCE UPON A TIME."

A New and Original Play for Children and Grown-Ups, by Laura Wildig, Produced at the St. Martin's Theatre, on Monday, Dec. 22.

That the holiday season has begun was very evident at the St. Martin's Theatre on Monday afternoon, when children of all ages, from two years upwards, chuckled and gurgled, and clapped their little hands and stamped their little feet from all parts of the house in token of their approval of a singularly charming fairy play, with the delectable title, "Once Upon a Time." Here are seen the joys of childhood's days, fairies, dainty elves, bad goblin boys, kings, queens, and princesses, fearsome monsters, and fantastic animals, all woven into fairy tales of the everland and the neverland, the land of long ago, and the now land. Five stories are told in all, beginning with the story of the Princess who couldn't smile until she met the peasant with his golden goose, and the strange procession forced to dance behind him, continuing with a little story of the Esquimaux, in a setting that brought loud applause, followed by a funny little story that made the children shriek with laughter, of the cave men and their merry ways. Then came a thrilling episode of a boy patriot of Montenegro, and, to end up, the prettiest story of all, the story of the proud Princess and her love for Philomene. There are many delightful children in "Once Upon a Time." None cleverer or sweeter than Miss Marian Philips and Miss Audrey Cameron as the Elf and the Goblin Boy. Mr. William Stack and Mr. Fewlass Llewellyn lend valuable aid throughout; and Miss Margaret Scudamore, Mr. Dennis Wyndham, Mr. Tripp Edgar, Mr. Charles Ponting, Miss Lilian Tweed, Miss Betty Fair, all work well, and with marked success. The music by Mr. Lewis Anthony is pretty and tuneful, and Mr. Leftwich's lyrics dainty and well formed.

ENTERTAINING THE QUEUE.

A BRIGHTON BYELAW.

How far the itinerant entertainer provides amusement or annoyance to the queues which assemble in front of the various playhouses was tested at Brighton on Wednesday, when Henry Waller, a banjoist, was summoned under the byelaws for refusing to desist the playing of a musical instrument when requested.

Mr. T. Baxter Milne, who appeared for the prosecution, said defendant was playing on a banjo outside the Hippodrome, to the extreme annoyance of people waiting for admission, and those inside.

P.C. Barnard stated that defendant was playing outside the Palm Court of the Hippodrome, and he asked him to stop playing and go away. He would not go. He said: "You can't stop me; I shall carry on." As he refused to give his name he was taken into custody.

The byelaw having been proved, Miss Edna Makins, manageress of the Palm Court, said the banjo was causing considerable annoyance there owing to the fact that the orchestra was playing inside.

Defendant said he had played the banjo in the Brighton streets for many years, and he contended that he had the right to get his living "how and where he chose." He went to the front of the Hippodrome to amuse the people waiting in the queue; his business was to amuse, not to annoy, and he had been told that his banjo could not be heard twenty yards away. He was a demobilised soldier, and asked only the opportunity to get a living.

The Magistrates' Clerk pointed out that the byelaw said that no person should play a musical instrument within 100 yards of a place of entertainment to the annoyance of persons so assembled.

Defendant: Is an employee of the Hippodrome a person "so assembled"?

Superintendent Forward reported previous convictions against the defendant for similar offences, and he said that Mr. Boardman, the manager of the Hippodrome, had found it necessary to engage special police there because of this nuisance.

The Chairman said that if the defendant was prepared to give an undertaking not to repeat the offence the summons should be dismissed, and defendant gave the required undertaking, but pointed out that the Hippodrome was worth £2 a week to him. He asked whether he could play outside other places of entertainment, but was told that the byelaw applied to all.

Adelphi Athletics.

Every Tuesday and Friday afternoon the stage of the Adelphi Theatre is transformed into a gymnasium, while Mr. H. Gordon Saunders, assistant stage manager, who served throughout the war in the London Irish Rifles, instructs the company of "Who's Hooper?" in what he describes as a mild edition of Army "physical jerks." Fencing is taught by that famous swordsman, M. Felix Bertrand. Dancing and athletic games are also included in the scheme, all the incidental expenses being borne by Sir Alfred Butt.

Hovenden's British Grease Paints

These paints are made at our Factory, guaranteed pure colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER.

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY.

Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS.

Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

TOURING CONTRACT ACCEPTED.

MAJORITY OF 648.

We record with pleasure that the ballot upon the resolution regarding the proposed touring contract, and agreed upon by the delegates of the Actors' Association and the Theatrical Managers' and Touring Managers' Associations, has resulted in its acceptance by a majority of more than half of those who voted.

The resolution read thus:—

That the Association accepts the draft submitted to it as the irreducible minimum terms to be embodied in the standard contract for provincial and suburban touring stock companies.

The voting was as follows:—

Total ballot papers received..	1,498
Spoilt papers	2
For the resolution	1,072
Against the resolution	424
Majority for the resolution..	648

(Signed) MARCUS ST. JOHN.
FRANK IRISH.
CLIFFORD REAN.
C. S. CARTWRIGHT.
(Scrutineers.)

Actors' Association.

The usual Council meeting was held on Dec. 19 at 32, Regent-street. Present: Mr. Norman McKinnel (in the chair), Messrs. Sydney Paxton, Ernest Hendrie, Alfred Goddard, C. V. France, J. Fisher White, A. Harding Steerman, Percy Clarbour, Murri Moncrieff, Henry Oscar, and Frank J. Arlton, Miss Lilian Braithwaite, Miss Lisa Coleman, and Mr. Alfred Lugg (secretary).

Christmas Arrangements.

Saturday, Dec. 27, having been proclaimed a Bank Holiday, it was decided that the Association rooms be closed from Wednesday night until Monday morning, Dec. 29, and that the next Council meeting would take place on Jan. 2.

Visiting Members.

Mr. A. Harding Steerman asked what the procedure was in regard to the re-election of visiting members. Mr. Hendrie said that it was understood that they came up for election each year at the general meeting.

Standard Touring Contract.

Mr. McKinnel read the result of the ballot in regard to the touring contract. Mr. McKinnel also interviewed the scrutineers and thanked them for their work on the ballot.

The various reports were read and adopted.

THE NEW YEAR COUNCIL.

LONDON AND PROVINCIAL REPRESENTATIVES.

We give below the names of the candidates, so far as they have been received, for the 1920 Council of the Actors' Association. Among the new candidates for election London and the provinces are equally divided, five on each side being nominated up to date.

Members of the present Council who are offering themselves for re-election:—

Gerald Ames	C. V. France	Henry Oscar	George Tully
Frank Arlton	Georgina Hamilton	Lennox Pawle	Sydney Valentine
Allan Aynesworth	Ernest Hendrie	Sydney Paxton	Henry Vibart
Lilian Braithwaite	Alfred Lugg	Saba Raleigh	Ben Webster
Phyllis Broughton	Madge McIntosh	Lucy Sibley	J. Fisher White
Percy Clarbour	Norman McKinnel	Harding Steerman	Hugh E. Wright
O. B. Clarence	Dawson Milward		
Lisa Colman	Murri Moncrieff		
W. G. Fay	Dennis Neilson-Terry		

NEW CANDIDATES.

Thorpe Bates (London)	J. Scott Leighton (Provinces)
Edmund Beresford	F. Baynham (London)
Lewis Casson (London)	P. B. G. Sharp (Provinces)
James Carrall (Provinces)	Athole Stewart (London)
Elizabeth Hamilton	Herbert Stanton (Provinces)
Frank Heath-Saunders (Provinces)	Bertram Wallis (London)
Frank Irish, Senr.	

THEATRICAL EMPLOYEES' UNREST.

ARBITRATOR'S AWARD UNSATISFACTORY. GRAVE DANGER OF A STRIKE.

The Award issued by Mr. Willis, the Arbitrator appointed by the Ministry of Labour to revise the wages and hours of theatrical employees, has proved unacceptable to the National Association of Theatrical Employees, and at an emergency meeting held at His Majesty's on Sunday the position was fully discussed. As a result, the following resolutions were passed:—

1. Resolved that this mass meeting of West End Theatre members of the N.A.T.E. strongly urge and desire our executive committee to get into touch immediately with the Society of West End Theatre Managers for the purpose of revising Mr. Willis's Award rates for daymen, dressers, hall-keepers, firemen, and front of the house (full and part-time workers), the rate awarded to these sections being totally inadequate and unjust, and further instructs our executive committee to endeavour to bring about a settlement compatible with the cost of living, on or before Boxing Day, Dec. 26, 1919.

2. Resolved that, in the opinion of this meeting, failing a satisfactory arrangement with the managers on the cases named in resolution (1) all members refuse to work on Boxing Day.

Up to 8 o'clock on Monday evening the committee of the N.A.T.E. were still discussing the situation, and a representative of "The Era" was informed that unless a favourable settlement was arrived at, the second part of the resolution would be acted upon, and the employees would come out.

A CALL FOR COSTUMES.

TO THE EDITOR OF "THE ERA."

Sir,—Here amid the ruins and the tombs and the utter desolation wrought by five years of war thousands of British troops are doomed to hibernate. They seem to be the forgotten remnants of a nation's heroism.

Won't you good folk in Blighty try, this festive season, to remember that we are here? Won't you do something to cheer us up a bit?

The Y.M.C.A. and kindred institutions (whose work is seriously handicapped by the present feebleness of public support) are doing their best to organise amusements for these desolated troops—theatricals, concerts, minstrel troupes, fancy carnivals and balls, &c.

But oh, it is very difficult even for the expert "scroungers" (and there are still a few of them left) to obtain the requisite properties and costumes. Our scenery is usually painted on the backs of dummy tanks, and some of our stage devices would make you roar.

If any of you Blighty girls and boys happen to have any costumes of any kind for which you have no further use do for goodness' sake pack them up *toute de suite* and send them on to me. I'll see that they are properly distributed among the entertainers of the Devastated Area and put to the best possible use.

Such dresses may belong to any period, from prehistoric man to the height of present-day fashion; they may be stately and beautiful or grotesque and hideous; they may be in top-hole condition or in rags. *C'est fait rien.* All will be equally acceptable.

So, if you don't quite know what to do with your cast-off splendour—we do. And we do want to forget sometimes that we are in the Devastated Area if we can.—Yours faithfully,

B. STEWART SMITH,
Supt., Y.M.C.A.

Reiel, Somme, B.T.I.F.
December, 1919.

'THREE WOMEN AND A MAN.'

Play, in 8 Scenes, by Miss Gladys Hastings Walton, Produced at the Theatre Royal, Sunderland, on Monday, December 8.

Harold Britain .. Mr. Denbigh Douglas
Fi Yen ..... Mr. Sydney Spencer
Hop Lee ..... Mr. Templar Ellis
David Britain ..... Mr. Ernest Allan
Simpson ..... Mr. Lonnen Meadows
Helena Wilmot .... Miss Lilian Earle
Phyllis Cleveland .. Miss Maggie English
Lola Denton .... Miss Molly Hackett
Luki .... Miss Elsie Walton Hemming

The story is an interesting one. Harold Britain, a wealthy man, who has been abroad, marries Helena Wilmot, who had charge of his house while he was away from home, but discovers that she has deceived him in a matter concerning a young girl named Phyllis Cleveland, this leading to a stirring scene between husband and wife. Harold decides to forgetfulness abroad, and in a Chinese tea house in San Francisco he indulges in opium smoking, but is prevailed on to abandon the deadly practice by Luki, the daughter of the proprietor of the house, who comes into his life as woman number three—the woman who loves him. The assassination of Harold is planned by two Chinamen, but he twice escapes being murdered.

The play is full of exciting incidents, the most stirring being the final tragedy.

Mr. Denbigh J. Douglas, who played the part of the hero, had heavy calls made upon him, and he responded very successfully. As the plotting Helena, Miss Lilian Earle created a favourable impression. Miss Maggie English made a winsome Phyllis. The rôle of Lola Denton, the Lady from the Halls, was well filled by breezy Miss Milly Hackett, and that of her husband received adequate treatment by Mr. Ernest Allan. The Chinese girl, Luki, was played with much skill by Miss Elsie Walton Hemming. Particular attention has been paid to the staging and dressing of the play, which Mr. Somber is sending on tour.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

LEADING MUSICAL DIRECTORS

MR. C. FORBES RUSSELL.

Mr. C. Forbes Russell, the musical director at the Wood Green Empire, was born in Lancashire, and, the son of a schoolmaster, he served an apprenticeship as a pupil-teacher. Very early he showed evidence of musical tastes and ability, and while still an apprentice he became deputy organist at the parish church.

Early Experiences.

At the end of his apprenticeship as pupil-teacher he secured an engagement at Jersey as music master at Oxenford College, and there he remained for six years. His next experience in the musical line was a course of study at the Guildhall School of Music. During this period he resided in Brook-street, Kennington, and in this neighbourhood met a number of pros., which Mr. Russell has no doubt had much to do with his eventually joining

MR. C FORBES RUSSELL.

the profession himself. After completing his term at the Guildhall School he obtained valuable practical experience as conductor of the orchestra of touring companies, including "A Chinese Honeymoon," "Kitty Grey," "The New Mephisto," &c.

A Sudden Call.

It was in the year 1906 that Mr. Russell received a sudden invitation from Sir—then Mr.—Oswald Stoll to accept the vacant post of conductor at the Holloway Empire, and in the following year his services were transferred to the New Cross Empire. In 1914 he was appointed musical director at the Wood Green Empire, where he has remained ever since.

Mr. Russell has composed a good deal of music to order, including that for "Lalapaloosa," which was successfully produced at the Holborn Empire in 1912, but at present his time is too fully taken up with orchestral arrangements to have any for original composition. Mr. Russell can boast of having scored for every musical star in the profession.

From Walsall to Newport.

Bert Sedgebear completed his duties as musical director of Fred Hutchings' revue, "Homeward Bound," last Saturday week at His Majesty's Theatre, Walsall, and is now to be found at the Lyceum, Newport, rehearsing the "Aladdin" pantomime, which Fred Clements is producing there on Boxing Day.

Reopening of the Great Central Hotel.

Mons. Jules de Villez will again provide the music for the above hotel, which reopens its doors to residents and visitors on New Year's Eve. For this special occasion Jules de Villez is arranging for the dancing section of the patrons a special Jazz programme, in addition to the string quartette which will be permanently engaged. Jules was seventeen years at the hotel prior to the building being commandeered by the Government, and is therefore sure of a hearty reception on his return.

Croydon's New Chef D'Orchestre.

J. Maurice (late chief of the Montmartre Quartette, and musical director of the Clavering Circuit) is now installed as musical director of the Croydon Hippodrome (where he has established a first-class orchestra). A feature of the entertainment is the appropriate music performed for the various films. Maurice is a past master in this business, his knowledge of musical compositions of all descriptions, and his possession of a valuable and extensive library enabling him to meet every requirement. The ensemble of the band is almost perfection.

Aynstey Orchestras.

Howard Aynstey has been running society bands in London for the past 2[illegible] years, the principal being known as the Aynstey Orchestra. The Boston Jazz Band of twelve performers was formed by Howard Aynstey in 1918, and has proved most successful, recent engagements including Mr George Robey's ball at the large Queen's Hall. New Year bookings include "The American Legion of Europe" dances, and "The Hyde Park Dance Club." Howard, we believe, is one of the oldest-established entrepreneurs and musical directors of Society Orchestras now working in London.

Ashley Richards.

Ashley Richards (late musical director for Wentworth Croke) has these last few weeks been busy rehearsing the "Jack and the Beanstalk" pantomime, which Bannister Howard produces at Eastbourne on Boxing Day. Ashley will personally conduct the pantomime during its tour of six weeks. From then onwards he resumes for the rest of the year (until pantomime time comes round again) his position as Musical Director for Bannister Howard's "Belle of New York" company.

Joseph and His Band.

Harry Joseph (for many years at the Empress Rooms, Kensington) of Moore's Club, is supplying an orchestra at the Hotel Majestic, Folkestone, for the Christmas festivities. Joseph and his orchestra have been engaged by the management of the aforesaid hotel for the 1920 summer season.

Presentations to a Popular Drummer.

Mr. W. Byrne, familiarly known as "Old Bill," who has been tympanist of the Bournemouth Municipal Orchestra for 25 years, was recently the recipient of several presentations in celebration of the event.

Mr. Dan Godfrey made the presentations. The first was a cheque (with accompanying letter) for £40, subscribed for by various people who have so often enjoyed Mr. Byrne's playing.

The second gift was a handsome polished wood tray with silver-plated mounts bearing an appropriate inscription.

A third present was a silver-mounted umbrella inscribed: "W. Byrne from the Winter Garden Staff, Nov. 29, 1919." The last gift was a photograph of Mr. Dan Godfrey in silver frame, on which were the words: "To W. Byrne from Dan Godfrey. A souvenir of 25 years' happy associations."

An Irresistible Melody.

During the short month in which he has been familiarising himself with his new and onerous duties as general manager of the music department of Keith Prowse & Co., Mr. S. F. Van Lier's intuition has recognised the merit of a song that promises to be a huge success. It is entitled "Love in Lilac Time." The discoverer said: "I took the number to Drury Lane Theatre, and having my fiddle with me, I played it to Mr. Arthur Collins in the Board Room. He, with his usual perspicacity, at once saw the great possibilities in the song, and has arranged for Miss Florence Smithson to sing it in the pantomime this year. I was delighted before leaving the Board Room, to hear everyone present, including Mr. Collins, humming the melody, and when I asked him to hear something else, Mr. Collins said, 'No, no; play that again.'"

The Huddersfield and District Light Opera Society are getting rehearsals well in hand for their production of "Miss Hook of Holland" in March, 1920. The cast of "Miss Hook of Holland" includes such old Huddersfield favourites as Mme. Mattie Lund, Mme. Beatrice Starkey, Tom Denham, and J. W. Schofield.

"Dorma" Valse

KENNETH PARK

(Dedicated to Miss Dorma Leigh).

Piano Solo 2/- net.

This successful Valse will be played at the

CHELSEA ARTS' CLUB BALL,

ROYAL ALBERT HALL, on NEW YEAR'S EVE, by

Corelli Windeatt's Famous Orchestra

OF

200 PERFORMERS.

BOOSEY & Co., 295, Regent St., W.1.

AND ALL MUSIC SELLERS.

CONCERTS OF THE WEEK.

LLOYD MEMORIAL HOME. DEAL.

CONCERT AT KINGSWAY HALL.

At a concert given recently at Kingsway Hall the proceeds were in aid of the Printers' Peace Memorial Wing dedicated to the gallant officers and men of the printing, stationery, and allied trades who fell in the war. Lady Huston, who was to have presided, sent a telegram expressing her regret that by her doctor's orders she was prevented from leaving the house.

A most attractive programme was enjoyed by a large audience. Early in the afternoon Mr. Bransby Williams appeared, and his imitations of famous performers of the past and present were greatly appreciated. Among the vocalists were Miss Elsie Hay, who opened the programme with "Land of Hope and Glory" and "The Road of Looking Back," Mr. Charles Hawthorne, Mr. Edward Beaumont, Mr. Ernest Pitt, Miss Hilda Howes, and Mr. Leon Haynes. Miss Mollie Seymour and Mr. Chas. Harris gave selections from their repertoire, and Mr. Willie Rouse, "Alleged Humour at the Piano." Mr. Arthur J. Hill presented his living marionettes; Mr. Harry Hearne sang "The Egg"; Mr. Barclay Cozens gave the monologue "My Only Pal"; Mr. Fred Rome and Miss Marion Ruth scored in "Cameo Conversations"; Miss Mabel Adcane contributed a sketch at the piano; and Mr. Arthur Brough pleased with his ventriloquial comedy, "On Leave." Songs at the piano were given by Miss Edith Eatherley; Mr. Fred Gibson and Miss Nance Haines were successful in the humorous duet "Intervals"; Mr. Edgar Driver gained applause with song and story, as did also Mr. W. Francis Fenton in his monologues "The Highwayman" and "A Change of Treatment"; and Mr. Leslie Paget in a "Medley of Crazy Monologues." Other artists who appeared included Laurie Howard, Lona Wayne, the newest comedienne Harry Hearne and Barclay Cozens, Leo. Hyland, female impressionist, Edward H. Scully, comedian, Gladys Voile and Rex Burchell, Constance Harcourt and Jack Evans, Forrester Harvey, comedian, and Gertrude Morgan. Mr. Cyril Willis was the accompanist. A number of blind inmates of St. Dunstan's were present. The musical directors were Messrs. E. J. Ealletl, C. A. Geleit, P. J. Munday, and J. L. Scorgie.

TRINITY COLLEGE OF MUSIC.

Excerpts from Shakespeare, Sheridan, and Dickens, and music by Elgar, Stanford, Hurlstone, and other contemporary native composers, lent a pronounced British flavour to the entertainment programme given by the Trinity College of Music students at Steinway Hall the other evening. One of the Shakespeare pieces—the Letter Scene from "Macbeth"—had to be omitted because of the unfortunate illness of Miss Doris Cocks, who is remembered for her good elocutionary work at others of these functions, but Miss Valerie Dove was there to give the English Harry and French Katherine dialogue, and with no little point and humour. In the scene between Sir Peter and Lady Teazle Mr. John Fraser Cameron and Miss Phyllis Pay both showed more than a budding sense of character, and the description of "Fezzywig's Ball" out of the "Christmas Carol," which anticipated the festive season pleasantly, was given by Mr. Harold J. Keen in quite the proper Dickens spirit. Another promising recruit from Mr. Cairns James' classes, Miss Gwendoline Coleridge-Taylor, reflected credit on her training with her clear and careful enunciation in a recitation of Van Dyke's story about "The Foolish Fir-tree."

Out of all the part-songs sung by the choir, nothing pleased better than Dr. C. W. Pearce's "Our Lady's Well"—a charming thing, written specially for this concert, and evidently carefully prepared for performance by Mr. Stanley Roper and his band of sopranos and contraltos. Very good work, too, was done by members of Mr. L. Lebell's chamber music class—Emanuel Compinsky, Sarah Fox, Dorothy Massey, Alec Compinsky, Gertrude Ramsden, Lily Henkel, and George Roth, in Hurlstone's "Phantasy" and movements from other string quartets.

SONG WRITER'S JUBILEE.

Mr. F. E. Weatherly, author of "The Holy City" and many other popular songs, was entertained at a jubilee dinner at the Café Imperial on Thursday, the 11th, by the publishers and composers with whom he had been associated, and presented with a silver inkstand.

Replying to the toast of his health, Mr. Weatherly paid tribute to the composers, the vocalists, and the publishers, who had collaborated in the production of his songs. His ability to write songs he attributed to his exceptionally happy childhood, to the fact that his mother sang the old ballads of the country, and to the influence of a lunatic who was the first man so afflicted to be treated as a private patient.

Blind Pierrots' Concert.

The blind soldiers and sailors at St. Dunstan's Hostel proved themselves to be excellent entertainers recently, when they arranged amongst themselves a remarkably fine variety concert. Mr C. E. Thomas has a fine tenor voice and sang "Rosebud" and "Easter Flowers" with excellent taste. Mr. J. Greig's "Memories" was also loudly applauded, while Mr. D. Gamble and Mr. P. Spurgeon rattled off humorous songs in splendid style. A 'cello solo by Mr. S. Wright was perhaps the most popular item, if we except the Topical Chorus arranged by the pierrots, which produced shrieks of laughter. The music was arranged by Miss Sybil Bald, and the pierrots were kindly assisted by Miss Janie Blake and Miss Elsie Brown.

By arrangement with Sir Arthur Stanley, G.B.E., of St. Thomas's Hospital, two classes are being held weekly at the Portman Dance Club (Portman Rooms) for the purpose of completing the training of officers who possess artificial legs and arms, by giving them instruction in dancing. Jean Castaner, of the Adelphi Theatre, under whose personal direction the Portman Dancing Academy is conducted, is devoting considerable time to this worthy object. The first class was held on Thursday, the 11th inst., when over twenty incapacitated officers were present to receive their first lesson.

At the Oriana Madrigal Society's Carol Concert, the Philharmonic String Quartette, which has just met with considerable success in Paris, and has also had the honour of playing before the Prince of Wales and the Queen of Spain, will assist. In spite of delays and disappointments caused by the strikes and by red-tape difficulties, both the players themselves and the British works, by Elgar, Cyril Scott, Frank Bridge and Arthur, won the favour of the very critical Parisian amateurs.

THE ORIGINALS.

A very welcome opportunity of seeing the work of that talented concert party, The Originals, was afforded on Sunday week at the Bijou Theatre, Bedford-street. Mr. Herbert Vivian, who is the controlling genius of this combination, has gathered a clever set of entertainers around him. Mr. Len Williams, a comedian of great resource and versatility, is veritably the life and soul of the party. Whether working "solo" or in conjunction with the dainty pianiste, Miss Florence Shipton, Mr. Williams keeps his audience in a state of continuous merriment. Mr. Bernard Weston is the possessor of a powerful baritone, which he used with telling effect. Particularly successful was Mr. Weston in that picturesque song, "The Floral Dance," and in response to the persistent demand for more, a tasteful rendering of "Because" was supplied. Miss Haidee Forrest's finished fiddling while she danced a Scotch reel obtained a hearty round of well-merited applause. Great pleasure was afforded by the artistic singing of Miss Agnes Orrell, a lady with a rich soprano voice; and another lady to score heavily was Miss Elsa May, a chic soubrette and dancer. Mr. Herbert Vivian is himself a monologue artist of great ability, and chooses his material well. One of the most successful items of the programme was a stirring rendering of a patriotic poem, "The Sea is His."

The Originals' programme is plentifully besprinkled with duos, trios, quartettes, and concerted numbers. Specially to be mentioned in the latter category was a delightfully funny skit, "The Galloping Horses," performed by Omnes with great spirit and vim. The success hitherto obtained by this bright little combination should be more than maintained, and it is safe to prophesy for them an excellent future.

The Two Gems.

The management of Bonnington's Hotel, in Southampton-row, provides not only bed and board for its guests, but an occasional musical entertainment as well. We dropped into a comfortable chair in the lounge on Wednesday evening last, and spent a pleasant hour listening to the programme provided by the Two Gems (Emeralds). These young artists are both capable musicians. Particularly enjoyable were the 'cello solos, notably the rendering of the fine old melody, "Drink to me only with thine eyes," and the modern "Songs of Araby," and some charming Irish airs played on the violin. The vocal side of the programme included two vivacious duets, "Paris Fashions" and "Little Billy Bodkin," a study of the American girl in a song at the piano, entitled "Maud," and a much applauded rendering of "The Rosary." The programme will be repeated at the hotel on Christmas Day.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	DEC. 22.	DEC. 29.	NEXT* VACANCY.
SING BOYS from France	Ernest Plumpton	Town Hall, Wednesbury.	.....	
GREVITY	Richard Jerome	Kursaal, Whitley Bay.	Grange-over-Sands	
GEMS, THE BRILLIANT	Ben Whitworth	King's, Oswestry	Queen's Palace, Sutt'n-in-Ashf'ld.	
JOLLITY	Richard Jerome	Albert Hall, Stafford.	.....	
JOY	Mackenzie Lee	Assembly Rooms, Chester.	Electric Theatre, Newport, Pagnell.	
NOBODIES	.....	.....	Pavilion, Rusholme.	
OPTIMISTS	Will Catlin	Bradford.	Bradford.	
P.P.P.	Gane & Morley	Midland Hotel, Manchester.	Midland Hotel, Manchester.	
POPPIES	Tissington & Craig	Montgomery Hall, Sheffield.	Montgomery Hall, Sheffield.	
ROYAL SCARLETS	Geo. Christian	Hippo., Lurgan.	.....	
SUMMITS	Albert Lyon	.....	Town Hall, Stretford.	
TOPICS	Lister Reekie	Hippo., Bedminster.	Hippo., Bedminster.	
WITS	Richard Jerome	.....	Kursaal, Whitley Bay.	

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

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THE LATEST MUSIC.

NEW PARKER-CHARLES SONGS.

The octet of songs in the Parker-Charles Music Publishing Co.'s budget sort themselves naturally into twos: one pair of "sweet memories" songs, one of "floral" love songs, one of "bliss in the future" songs, and one of robust, manly bass or baritone songs. All are designed for popularity. To take the last first: "King of the Clouds" is a kind of dramatic scena. It has picturesque words by Tom Lewis and a rousing musical setting by George F. Lewis. As the title indicates, it is an airman's song, and its authors have inscribed it, by permission, to the R.A.F. It would make a first-rate demon's number in a pantomime, but the demon would have to know how to sing. E. G. Mendes and Percival Newstead's "A Soldier of Fortune" never saw khaki. He was probably dressed in a rakish feathered hat and fly-away cloak à la Pistol. He varied his war-going with "hazard, wenches, and wine," and the way he sings about it sounds as though his times must have been jolly ones to live and fight in. George F. Lewis also provides sympathetic music to one of the "memories" songs, "'Tis Then Your Spirit Speaks to Mine." D. Cameron Forrester's verses, touched with poetry and pathos, speak of the communion between the living and the loved dead, and recall other years, when the fall of autumn leaves was not solely a symbol of farewell. A wistful turn makes the melody of the refrain expressive and attractive.

"Only a Sweet Old Melody" soliloquises about the power of a well-remembered tune to re-create love's golden days and dreams, even in the memory of an old Granny, whose youth is a thing of the long, long past. Here, again, the refrain is melodious and full of tender feeling. Edward Oxenford provides the words and Leonard Hortin the music to "My World of Love," the first of the two "hope in the future" songs. The melody's optimistic ring chimes with the speculations and "beautiful dreams of days to be," and the refrain, in 3-4 time, has a sweet, soothing flow. The second, "Star of Long Ago," by Fred G. Bowles and Arthur Sackville, while reminiscing over the love-light of long ago, expresses firm faith in as brightly illuminated days to come. The music's melodious phrases move rhythmically to 3-2 time in the verse part and to 6-8 time in the refrain. Roses and lilies compose the floral ballad's bouquet. In "The Flower's Secret," by Eileen Newton and Thomas Bamford, the lover counsels his lady to smile on the petals of the rose-bud he sends her if she would have them unfold and disclose his heart's secret—a pretty fancy. The melody is graceful, and the well-written accompaniment has an independence that makes it interesting. Percival L. Callow and Sidney C. Byers' "Love's Reverie," recalls a scene in a garden where, while "lilies gave their ear to a warm and eager ray," I "gave mine to you." Though years have rolled between, the golden words spoken on that day still, apparently, ring true metal. The song ends on a serious note of faith in a reunion in the Beyond, and the sentiment of the words is throughout well expressed in the warm, sincere phrases of the music.

There is one pianoforte piece in the parcel, an "idyll," by René d'Orvale, called "Un Rêve du Printemps"—fresh and dainty, not difficult, and full of pleasantly contrasted material.

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A "BUTTERFLY'S" SONG AND CHARMS.

The same heaven-sent talent, country and hall-mocking wistfulness that attracted so many singers to Montague Ewing's "How Did Everybody Know?" is in his and Edward Locton's "The Heart of a Butterfly." The fitting and fluting of this particular member of the fragile family—whose wings and other trimmings are probably made of "georgette" or some such material for the enhancing of the masculine flowers in the garden—has brought her sorrow, of a butterfly sort. She reproaches a certain "You" for not knowing she "cared all the time," and for having "gone away and taught her that the heart of a butterfly can break," in accents so melodiously sweet and tender that the only thing left for "You" to do is to turn back and make up for lost time by getting on forthwith with mending operations. It is a delightful song, and almost any soprano or contralto with charm and intelligence could make a hit with it.

Messrs. Gould and Bolitler, of 25, Poland-street, W., who publish the song, also issue "For You Alone," by P. J. O'Reilly and Henry Geehl, made so famous by Caruso's partiality for it as a duet for high and low voices. The words, by Ed. Thomas Jackson, of "Rose Kisses," are built round the pretty and poetic idea that a flower, after being worn on the breast of a lover, may become so impregnated with his personality as to prove the most eloquent of message-bringers to his lady. Henry Geehl's music has all the grace and charm that belongs to this well-known composer's work. "Edenland," by Edward Lockton and Thos. M. Finnie, ought to be taken as an antidote to our winter climate. It sings brightly of the summer sun and woodland bowers, and other joys that wait for us in the somewhere six months or so ahead. The refrain, in 3-4 time, has an enticing rhythmic swing and flow.

Royal Academy of Music Prizes.

The Sainton-Dolby prize for sopranos has been awarded to Christabel Edwards (a native of Cape Colony), May Blyth being very highly commended and Fedora Turnbull commended. The Rutson Memorial prizes have been awarded as follows:—Contraltos: Awarded to Etta Crossman (a native of Torquay); Tenors: Awarded to John Collinson (a native of Chorley Wood); Basses and Baritones: Awarded to William Chisholm (a native of Australia), John van Zijl being very highly commended. The Fred Walker prize (for tenors and baritones) has been awarded to William Chisholm (a native of Australia), Leonard F. Hubbard being highly commended and John van Zijl commended.

At the Royal Academy of Music, the Philip L. Agnew Prize (pianoforte) has been awarded to Reginald Paul, Reginald D. Morgan being highly commended, and Rae Robertson commended. The Potter Exhibition (Pianoforte) has been awarded to Reginald D. Morgan. The Westmorland Scholarship (Singing) to Betty Thompson, and the Battison Haynes Prize (Composition) to Warwick Braithwaite.

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THE CURTAIN GROUP.

TRIPLE BILL.

On Sunday afternoon, Dec. 14, at the Lyric Opera House, Hammersmith, the Curtain Group, a band of young theatre artists, who have for their object the presentation of "earnest drama," gave a triple bill. Unlike so much "earnest" drama, the three plays presented were also very interesting. Each of them dealt with a vital subject from an original point of view. Of the three the first, Mr. Ion Swinley's "The Lifting of the Dark," was the slightest. Its theme was the familiar one of the prophet without honour in his own country. New vision is symbolised in the great light that the idealist had prophesied and preached. When the light came it frightened the people. Even his own mother preferred the comfortable fireside of things as they always have been. The mob outside of course kills him, and only the one young girl believes in the light. The idea is but faintly suggested, and the whole thing is more a poetic fancy than a play. The end would have had more force if the curtain had dropped on the girl's scream when she sees from the window the way the mob treats its prophet. The play was carefully and reticently handled by Mr. Ion Swinley as the young visionary, Miss Meggie Albanesi in a fine suggestion of youth as the girl, and Miss Dora Gregory as the mother.

The third play in the bill was somewhat on the same lines; in fact, it interpreted the first in terms of reality. It is called "The Disciple," by Mr. Jack Edwards. The keynote to the play is contained in the mother's line in the third scene—"poor folk can't afford to be saints." The visionary in this case is a young labouring man, who has become in a very literal sense a disciple. He lives by the vision of the Master, who dictates his every action. He brings down the wrath of his father upon his head by giving the poor man's food and clothing to the first beggar who asks for it. He is misunderstood by his sweetheart and the village, and is "sacked" for shielding a child from the cruel hands of his employer. The climax comes when he is taunted by his best friend for being a coward. The latter eventually drives him mad with his gibes, and he fights his friend. The third scene pictures him a defeated, disappointed man, but the vision returns to him as he dies on the bench that forms his bed. The play gave excellent opportunities for the actors. Mr. Ion Swinley proved himself an actor of imagination and real ability by his portrayal of this humble disciple. Another most sympathetic piece of work was given by Miss Elaine Limouzin in the character of the mother.

Perhaps the most original item was Mr. H. F. Rubinstein's "Old Boyhood." It is a rather wordy affair, but the idea of the four generations meeting in the schoolmaster's room and giving their views on life and happiness is quite ingeniously worked out. There is the "old boy," tired of life, carrying both the schoolboy (whose capacity for living for the moment is excellently suggested) and his erstwhile schoolmaster, who is comfortably in his prime. Then comes the master's point of view, which is equally pessimistic in a more reasoned way. The Mentor, a retired professor, who has taught them both, puts them right, however, and shows them very charmingly that any age is the happiest time. This is accomplished by the natural little events at the end of the play, which have the effect of making each realise the supreme interest of the present. Mr. J. Fisher White has added to his wonderful gallery of portraits a superb picture of the dear, kindly old Mentor, gifted with the most priceless of attributes, a sense of humour. An excellent representation of the Schoolmaster was given by Mr. Lewis Casson, and Mr. Harold Scott was fairly convincing as the disillusioned young man.

"THE RETURN OF THE PIERROT."

Written and Produced by Enid Guest, Incidental Music by Mabel Stevens, at University College, London, Dec. 15.

White Pierrette .... Miss Enid Guest
Pierrot ..... Mr. M. Monnington
Black Pierrette
Miss Sylvia Tatham Thompson

The University College Dramatic Society scored a big success with this production, which is one of the daintiest and prettiest that has been seen at the College for a long time. The story revolves round the war. Pierrot has been away fighting, and in his absence his wife, White Pierrette, has learnt to take his part in their entertainment. Pierrot is unaware of this, and upon his return proceeds to resume his old occupation. Pierrette, torn by the conflicting emotions of wife and artist, does not like to reveal to him the fact that his place in the world of art has been filled by herself. He proceeds to make up, but isn't quite a success. He cannot sing as he did of yore, he cannot dance, he cannot act, he cannot dress. He finds it all very difficult. The wife gently points out his obvious drawbacks in the way of bad make-up, clumsy gait, and awkward voice. He replies that he has been fighting, and that all will come right when once again he appears on the boards. He is somewhat troubled by the fact that he finds his old costume on his wife's bed, and does not quite understand what is happening. Suddenly in bursts Black Pierrette, who tears the veil aside by telling White Pierrette she is wanted to go on as Pierrot.

The husband then learns the truth. But even then he refuses to understand. He asks how could Pierrette make love as a man, and she promptly shows him in a pretty turn with Black Pierrette. So there is nothing for it but for Pierrot to resign himself to the loss of his old art, while Pierrette goes off to win fresh triumph in the part of Pierrot.

It was all very artistically done, cleverly acted, delicately revealed. There is nothing more delightful than the way in which Enid Guest as White Pierrette tries gently to break the news to Pierrot without hurting his feelings as lover and husband. Mr. M. Monnington gave a carefully thought out study of Pierrot, a by no means easy rôle to fill, and Miss Sylvia Tatham Thompson was excellent as Black Pierrette.

"The Return of the Pierrot" was followed by the presentation of Mr. J. M. Barrie's charming little comedy, "The Old Lady Shows Her Medals," which was finely acted and effectively staged. In the principal part of Mrs. Dowey, the charwoman with the mythical son in the Black Watch, Sylvia Tatham Thompson was first-class. As Private Dowey, Mr. D. G. Craig earned a genuine triumph. His reading of the part was marked by histrionic ability of the highest order. Miss Diana Kibble-white as Mrs. Twymley, Miss Kathleen Laurie in the part of Mrs. Mickleham, and Miss Lydia Brownstone in the rôle of the Haggerty Woman were very good, and the same must be said of Mr. A. T. P. Rowley as the Rev. J. Willings.

The third item on the bill was Mr. A. A. Milne's jest, "Wurzel-Flummery," produced under the direction of Francesca Hilliar, with commendable results. The sketch was well cast. Mr. L. F. Cresse scored as Robert Crawshaw, M.P., and Miss Violet M. Barnewall achieved success as Margaret Crawshaw, his wife. Miss Enid Kershaw was bright as Viola Crawshaw, the daughter; Mr. J. R. Gammell put in some good work as Richard Meriton, M.P., and Mr. E. T. Hirons deserves more than passing mention for his interpretation of Denis Clifton. Miss Nancy A. Coumbe was smart as the maid.

The annual meeting of the Tower Co., the owners of the Grand Theatre and Palace of Varieties, Blackpool, took place recently, when a dividend of 10 per cent. and a bonus of 7½ per cent. was declared.

LONDON REVISITED.

MISS BEVERLY SITGREAVES.

The American actress, Miss Beverly Sitgreaves, who is playing with marked success the part of Catherine Petkoff in the revival of "Arms and the Man" at the Duke of York's Theatre, is very glad to be back in London again. So she informed an "Era" representative in the course of a brief interview in one of its busiest West End hotels, not a hundred miles away from Piccadilly Circus. "Well, I had got as far as Paris," she continued, "where I was on a visit to my old friend, Madame Sarah Bernhardt, and London was not a great distance, but I do think I am very lucky in renewing my acquaintance with the great city under such extremely favourable circumstances.

Happy Experiences.

"Oh, yes, I have very pleasant recollections of happy experiences I had in this country some years ago, when I played at Drury Lane, the St. James's, and the Globe, among other theatres, and also went on tour—so you see I'm by no means a stranger in a strange land.

"As regards the theatre, the manage-

MISS BEVERLY SITGREAVES.

ment and the play, I couldn't have made a choice more to my liking even if it had been left to me. Yes, it is the first play of Mr. Bernard Shaw's I have appeared in, and I found him quite delightful at the rehearsals. I consider it a great privilege to be a member of a company of which Mr. Robert Loraine is the manager and the leading actor. Isn't it interesting, too, that Mr. Loraine, after doing such wonderful things during the war-time, should now be playing the part of the Chocolate-cream Soldier?

American Influences.

"Since I was last in London many changes, I find, are strikingly apparent. The influence of the American stage is very perceptible, as the result, beyond doubt, of so many American actors coming over here and so many English actors gaining experience in the American theatres."

Chatting of recent productions here and across the Atlantic, Miss Sitgreaves made special mention of "The Great Lover," a remarkably clever comedy in which she created the leading female rôle in America. "There is some probability," she said, "that it will be produced in London, but the difficulty has been to find an actor for the chief male character, on whom so much depends. I feel sure that if produced here the play would be as brilliant a success as it was in America. You may remember that Mr. George Grossmith, while in that country, cabled that he had found the right man for the leading part."

Entertaining the Wounded.

Miss Sitgreaves related some of her experiences during her visit in the spring and summer to Paris, where, in a little theatre called the "Albert the First," after the King of the Belgians, she appeared during a six weeks' season in a repertoire of standard plays which were produced for the entertainment of wounded soldiers.

Mr. Wilfred D. Benson is running a repertoire of old and new dramas, including the successful sketch, "Regency." All his company, including himself, are discharged actor-soldiers.

THE ACTORS' ORPHANAGE.

ANNUAL MEETING.

The annual general meeting was held at Wyndham's Theatre on Wednesday afternoon, Mr. Gerald du Maurier (the President) occupying the chair.

Annual Report.

In the annual report which was submitted, the President and the Committee gratefully thanked the hon. officers for valuable services rendered.

The Committee are glad to report that the years 1917-1918, considering the extra expenses incurred in connection with the development of Langley, were on the whole very satisfactory. They wish to thank the members and friends of the profession for their practical support. The needs of the orphanage are many, and the number of orphans awaiting admission to the home increases rapidly, so that the continued support of our friends is more than necessary to enable the Committee to continue the work. The President and Committee especially wish to express their deep appreciation of the way in which the Penny Collection Scheme has received support.

The Chairman commented on the satisfactory character of the report, and said that the receipts amounted to over £42,000; the increase of income was chiefly due to the annual Garden Party, the proceeds from which last year beat all records.

On the motion of Mr. Robert Loraine the hon. officers were re-elected.

A Discretionary Power

Mr. Ben Webster moved: "That the Committee shall have a discretionary power in cases where the formalities of producing the marriage or other certificates cannot be complied with, of electing such candidates to the orphanage." He said that according to the present rules it was essential for the marriage certificate of the father and mother of a candidate to be produced, together with other certificates. He mentioned an instance of the Committee being placed in the position of having to refuse two children admission to the orphanage, and pointed out that cases had occurred of Colonial soldiers coming to this country and marrying girls, though they had left wives behind them. In such cases it seemed very hard that the children should be sufferers.

Mrs Du Maurier seconded.

Mr. Chas. Cruikshanks said he did not think that that meeting ought to deal with an important alteration of the rules, as it was not sufficiently representative. He suggested that the trustees should be first consulted. He was opposed to the proposal, but if a special fund were established for dealing with such cases as had been referred to, he should be willing to contribute to it.

In the course of the discussion which followed, the Chairman mentioned that Mr. Arthur Bourchier, Mr. Cyril Maude, and other trustees were in favour of the proposed alteration in the rules.

Mr. Cruikshanks said if they were all content that this resolution should be passed they could signify the same in the usual way. There was no advantage in postponing the settlement of the question.

Mr. C. Aubrey Smith remarked that there was the capacity of the orphanage to receive more inmates to be considered.

The resolution was then put and carried.

Mr. Ben Webster moved a vote of thanks to the Chairman, and also expressed the obligations the Committee were under to Mr. A. J. Austin, the hon. sec., and to Mrs. Austin, who had come as an angel of mercy when they were in a position of some difficulty at the orphanage.

What is "The Wonderful Thing"?

Mrs. Lilian Trimble Bradley, the American "producer," stage-lighting expert, and dramatist, who came over to "stage" George H. Broadhurst's thrilling drama, "The Crimson Alibi," at the Strand, told us just as she was leaving for America a day or two ago that she will return to London next spring to present a new play of her very own. The title is "The Most Wonderful Thing."

Mrs. Bradley stated that a certain very "toney" lady asked her what was the meaning of the title, "The Most Wonderful Thing." "Unhappy Woman," replied the authoress. "To ask such a question shows that you have never been in love!"

Another Drug Drama.

"Dope" is the name of a new morphomaniac play likely to be seen in England before long. It is the work of that brilliant novelist whose pen-name is Sax Rohmer. He has gone to America, with his literary and dramatic agent, Mr. Robert Sommerville, to produce that play and another out there.

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THE ERA

ESTABLISHED 1837.

WEDNESDAY, DECEMBER 24, 1919.

THE CHRISTMAS PEACE.

IT is highly appropriate—not to say providential—that the arrival of the season of goodwill should coincide with the conclusion of what amounts to a treaty of peace between actor and manager. The standard contract for West End engagements was finally passed a few days ago, and with last week-end the Actors' Association accepted by a substantial majority the touring contract which had been agreed upon between their delegates and those of the managerial societies.

A Happy Coincidence.

The position at the recent general meeting of the Association, when the Council's proposals were submitted, seemed hopeless. Much had been written about the matter which transferred the point of view from one of principle to that of detail, and, in spite of the reasoned arguments of the chairman, and the plain speaking of the members of the Council, hostility to the proposed contract appeared to be overwhelming. The forces of wisdom, however, have prevailed, and we are able to say that the course which we indicated was the right one has been followed in the ballot of the members taken last week.

Thus the actor will be able to eat his Christmas dinner with the conviction that he has obtained what for many years has seemed to be the unattainable—a standard contract which makes impossible the injustices under which he has suffered in times past, and confers upon the profession as a whole a stability and dignity which it did not formerly possess.

The result of the ballot amounts to a vote of confidence in the present Council which we venture to hope will be renewed in the forthcoming election. The members of the Council who have worked at the standard contract amount to no more than thirty, and if they were re-elected, it would leave plenty of margin for the appointment of the thirty provincial members for which the recent amendment to Rule provides. With the election of a body of members representative of the provinces will come the deliberation of the proposal which the Chairman at the meeting promised should be considered—to pay the travelling expenses of its members. That process, of course, is one that is in general acceptance among trade unions, but in most cases the executive is a local one, and rarely, if ever, do the payments thus incurred make a very formidable item of the expenditure side of the accounts. Difficulties, moreover, will present themselves with regard to the time occupied in attending Council meetings. People engaged in a theatrical performance cannot be spared like a mechanic or a miner, and travelling companies do not go in extensively for understudies. Unlike his variety brother, the provincial actor is seldom in London, while the music-hall artist engaged on the various "circuits" could put in quite a respectable number of attendances at the executive meetings without encroaching on the time which should be devoted to his employment. These obstacles are probably not insurmountable, and means will no doubt be found to get over them. What is of paramount importance is that members should exercise their vote in respect of the new Council, and ensure the election of an executive that shall take the line of peaceful methods rather than those of coercion.

The New Council.

FIRST NIGHTS OF THE WEEK.

A Fairy Family Party—Perennial "Peter Pan."

"FIFINELLA."

A Musical Fantasy, Written by Barry Jackson and Basil Dean, Music by Norman Hayes, Lyrics by Barry Jackson; Produced at the Scala Theatre on Saturday, Dec. 20.

Uncle Taddy ..... Roy Royston
Mary ..... Primrose Morgan
Olly ..... Betty Bolton
The Owl ..... Forrester Harvey
The Spirit of Dance ..... Edna Maude
Fifinella ..... Vera Lennox
The East Wind ..... Monsieur Wasla
Mr. "Willoughby Jones" ..Roy Byford
Mrs. "Willoughby Jones"
Minnie Rayner
Litterkin ..... Elsie Donald
Ritterkin ..... Elsie Frodsham
Utter ..... Norman Bowyer
Rot ..... Teddy Brogden
Flitterkin ..... Sheila Moloney
Flutterkin ..... Gwendoline Hubbard
Twitterkin ..... Joan Woollar
Nitterkin ..... Theresa Gorringe
Prime Minister of the Hill Country
John Byron
The Elf King ..... George Elton
The Dream Merchant .. Malcolm Keen
The Man in the Moon ..Alfred Heather
Harlequin ..... Jean-Jean Mermier
Colombine ..... Patricia Bradfield
The Clown ..... Claude Blanchard
The Pantaloon .... J. Walter Welsh
The Policeman ..... James Morrison
A Bilious Dream .... Austin Frederick
A School Girl .... Marjorie Norledge
An Old Peasant ..... Ivor Barnard
The Wicked Prince ....Leonard Perret
Prince Charming ..... Noël Fleming
The Court Jester ..... Albert Bernard

According to promise the Reandean Company produced "Fifinella," the "musical fantasy" written by Barry Jackson and Basil Dean, musicked by Norman Hayes, and supplied with additional lyrics by Ronald Jeans, additional music by Harold Samuel, and "some witticisms" by Douglas Furber, at the "Scala" on Saturday night. Fifinella's story may be described as an offshoot from the Sleeping Beauty's family tree, very prettily and poetically treated, and climatically adapted to the winter conditions of these unfavoured Isles.

You are to suppose that it was Mary and Olly's (a captivating couple of juveniles as played by pretty Primrose Morgan and bright Betty Bolton) protest against the rather cruelly caricatured panto-mummers' entertainment that gave "Fifinella" to a hitherto pantomimically misguided British public.

They were in the stalls with an absurdly young Uncle Taddy (of the pleasantest description as portrayed by Mr. Roy Royston), when, declaring at the top of their voices that they would not stand the travesty of fairy-dom any longer, they called upon the real fairies to transport them to the Land of Child's Reality, and, heralded with a whispering and twittering from all over the house, a troop of little immortals ran down between the seats and invaded the stage. The Top of the Hill We All Know Well and the next scene, The House of the Dream Merchant in the City Beyond the Sunrise," purport to show us—and the quartette of comic make-believes who are carried along willy-nilly—what a fairy pantomime ought to be. Both are beautifully staged. The scenery and dresses, by Mr. George W. Harris, the lighting, colour-schemes, flying effects (by Mr. Reginald Fry), the grouping of the "little people," the dwarfs and gnomes, and droll and fantastic attendants on the Elf King—a part in which Mr. George Elton puts a deal of autocratic character—are all as near perfect as anyone can expect.

On the Hill, where dwells, on a tree-top, a sapient Owl (Mr. Forrester Harvey), Fifinella, the fairies' queen (charmingly impersonated by graceful Miss Vera Lennox), who brings back flowers and sunshine to earth every spring, indulges in dance one mild moonlight night in winter and is spirited off by East Wind, a tremendous fellow as drawn by that leaping, whirling, acrobatic dancer Mr. Wasla. In a little dumb-show play in the Dream Merchant's domain (the D. M. is a sort of moral guide and philosopher, whose maxims are impressively expounded by Mr. Malcolm Keen) we see Fifinella's rescue by Prince Charming and her subsequent adventures in a Wicked King's Palace. Then the Man in the Moon, whose sweet voice indicates his beneficent nature (he is played and sung by Mr. Alfred Heather, of the Beecham Company), manages to transport her back to the Hill, but her heart is frozen, and only the kiss of Uncle Taddy (who gives it *con amore*), and whose "ideal love" she is, can unfreeze it and restore Earth's bud and blossom time again—a bit of philosophic fancy which seems to credit mankind with greater power over the forces of Nature than he can claim to possess, but as it gives us a delightful floral ballet to finish with—led by little Edna Maude, who throughout in all her various dances is the poetry of motion personified—nobody will be disposed to question it.

In his dainty and refined score Mr. Hayes successfully conjures up the alternately fairy and goblin-like spirit of the play. Some of his best individual numbers are the "Needles and Pins" ensemble, the tenor song "The House of Dreams," and in comic vein "The Song of the Demon King." Messrs. Ascherberg, Hopwood and Crew publish the music.

SIXTEENTH "PETER PAN."

Peter Pan is an institution. He is likely to rival Father Christmas himself in the imagination of the younger generation. The revival for the sixteenth year at the New Theatre, on Thursday night, found a house filled with both old and young as keen to renew their acquaintance with Barrie's masterpiece as similar audiences were in the long ago. The revival is on Mr. Dion Boucicault's best scale. There is nothing missing to lend point to Peter's adventures and make the story of the play really interesting whether looked at through the entranced eyes of seven or the spectacles of seventy.

Miss Georgette Cohan has made good as Peter Pan. She realises the ideal of the author, and maintains the high standard of the previous exponents of this historic rôle. No one who has been acquainted with the famous Peters of past days need fear the contrast with Miss Cohan. Renee Mayer is a wonderful Wendy. She has an exquisite blend of the mother, found in every girl, and the child, and her interpretation of this part must be counted amongst her major triumphs. Mr. Alfred Jeayes is a picturesque blackguardly Hook, at once the ideal embodiment of every boy's pirate and the aversion of every properly brought-up little girl. The Smee of Mr. G. W. Anson is quaint, humorous and clever. The children who form Peter's band are lovable all round. It is hard to say whether one likes best the Tootles of Sybil Hook, the awkwardness of the Slightly of Arthur Cleave, or the charm of the Twins of Doris Macintyre and Terri Storri. Nor should the Nibs of Edna Best and the Curly of Lois Carruthers be forgotten. Patrick Kay gives an ideal conception of John Napoleon Darling, while Vesta Silva is a sweet Michael Nicholas Darling.

Mr. Charles Trevor is excellent as Gentleman Starkey, putting in some genuinely good work. Mr. Walter Lake does well as Cookson, Mr. Rawson Buckley deserves mention as Mullins, and the Jukes of James English is all that is required. Messrs. Dudley Crewe, Carlaw Grand, and Donald Walcott are fiercely pr[illegible]al as the first, second, and third pirate respectively, and give the youngsters many a thrill. Garrett Hollick presents a careful study of Great Big Little Panther, and Nancy Pawley is an adequate Tiger Lily. The Braves are all well delineated. As Mr. and Mrs. Darling, Mr. Philip Easton and Miss Phyllis Joyce give us all that is required of them, and Edgar Pleon is a Nana who wins everyone's affections.

THE PLAY IN PARIS.

Pictures from the Prado—Œdipe in the Circus—A Lesson in Stage Economy—Christmas Revivals.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday, Dec. 21.—The opera produced on Wednesday, at a brilliant dress rehearsal, was the last work of Enrique Granados, the unfortunate Spanish composer who lost his life when the Channel steamer "Sussex" was torpedoed by a German submarine. Entitled "Les Gayeças," in three acts, it is more of a suite of tableaux than a lyrical drama. Granados took his inspiration from the pictures of Goya, still in Madrid, and the music originally formed a series of piano pieces, but considering the work needed a larger frame, he arranged with Periquet to write a book, so that the compositions might be strung together in the form of an opera. The action is laid at the beginning of the nineteenth century, in the days of Goya, when Spain was under a despotic rule, but lived amidst noisy pleasures. It was the romantic Spain, picturesque and terrible.

There are three acts, from three pictures in the Prado Gallery. We first see the Countess Rosario (Mlle. Marthe Chenal) granting a rendezvous on the banks of the Manzanares to her cousin, Fernando, a gallant young officer (Laffitte). The toreador Paquito (Cerdan) is there with his sweetheart Pepa (Mlle. Lapeyrette). Paquito helps the Countess to alight from her chaise, and he revives old memories in the mind of the lady, which excite the jealousy of Fernando. The characters are afterwards found at a village dance, an occasion which enables the producers to introduce some local colour and Spanish dancing. The third act reveals Fernando and Rosario in the latter's garden. The clock strikes and reminds him that he has a duel fixed with Paquito. He leaves his beloved for this meeting of honour, and returns soon after, mortally wounded, to die in her arms. Round these three poetic and dramatic scenes Granados wove the ardent melodies he had written previously, and the work was barely completed when he fell a victim of German kultur. The French version is by Laloy.

The interpretation is satisfactory, and Amelia Molina made good with her dancing. The son of the late composer led the orchestra for the prelude of the second act, and enthusiastically kissed Camille Chevillard, the conductor, much to that gentleman's surprise. This was applauded, but did not bring an encore.

Athletic Version of Sophocles.

S. de Bouhelier as author and Firmin Gemier as actor-manager-producer presented on Friday evening, in the Cirque d'Hiver, which they served for years past as a moving picture hall, the immortal drama of "Œdipus," King of Thebes. The story is acted on a staircase, divided into three sections, the centre being for the principals, while the sides harbour the vast crowds of supers, portraying the monarch's dissatisfied subjects. Whatever may be said of presenting the Greek tragedies in these days under such conditions, the present essay is certainly a novel one, and Gemier may rely on big audiences of curious play-goers during the coming Christmas and New Year's holidays. But the interest is assured by the introduction of the Olympian Games, and the group of athletes engaged constitute a big feature.

To me it does not seem fitting to display such brilliancy, illumination and mise-en-scène to depict the grief of the unfortunate king, going deep into his own conscience for the involuntary crime committed by marrying his own mother, and tearing out his own eyes as a punishment. With this reserve we can frankly compliment M. Gemier for his courage in bringing Sophocles' drama into the circus, with its wrestlers, jumpers, disc and javelot throwers. We must remember that Sophocles' works were performed under a brilliant sunshine, and possibly with a certain display, so after all Gemier is perhaps adhering closely to tradition. In any event he holds the title-part to perfection, while Mme. Andrée Megard (Mme. Gemier) is a sympathetic Queen Jocaste. The other rôles, not forgetting the athletes, are also in good hands.

"Triplepatte."

This five-act comedy, by the late André Godfernaux and Traian Bernard, was revived at the Theatre Femina on Friday evening, and met with the same success as when produced at the Athenée before the war. It is the story of an undecided mortal, who has to be dragged to his own wedding. Played admirably by André Lefaur and Jeanne Loury, the piece has lost none of its charm.

"It Etait un Petit Home."

Sacha Guitry inaugurated the Theatre des Mathurins also on Friday, with the first stage work of Henri Duvernois, a 3-act comedy curiously entitled "It was a Little Home." The author is well known in France for his novels, and his initial play is likewise a success, showing progress in construction as the action, at first slowly, with endless dialogue, is developed. The subject is classical. A middle-aged gentleman, of ordinary appearance, but rather wealthy, fond of home life, has had two flats furnished alike, one being for his wife and the other for his mistress. The resemblance is astounding, even to the flowers in the vase (a splendid means of economy for theatrical productions in these days of high cost of living and heavy taxation on objects of luxury). A tradesman gives away the game. He inadvertently divulges to the wife the address of the mistress, indicating she might there get a duplicate of a piece of furniture she is anxious to secure. On visiting the flat she is horrified to find it is an exact replica of her own sweet little "home." She thereupon faints. The parlour maids of each flat naturally have the same name of Marie, and the wife was accompanied by hers with the idea of carting away the envied piece of furniture. When the wife recovers there is an explanation with the mistress over a cup of tea, the two ladies are interrupted by hearing their lord and master enter the hall, so they decide to disappear. The gentleman enters, comfortably seating himself in his favourite arm-chair for a quiet doze. He calls for Marie, and the first one enters; when she leaves to carry out his orders, it is the second who returns. The man rubs his eyes. But the situation is complicated by the truce between wife and mistress, who replace each other, so that he knows not where he is, though very much at home. The termination is natural. The wife claims her husband and pilots him instead of the piece of furniture to their flat, while the mistress finds consolation in the fervent declarations of a friend of the family. Abel Tarride is sympathetic as the easy-going fellow who needed two homes, while Mlles. Marguerite Templey and Lucienne Guett impersonate with charm the wife and mistress. The Mathurins is among the most Parisian theatres of Paris. The atmosphere is ultra chic.

"L'Aiglon" Revival.

"La Maison Cernée," after a fortnight's run, will be withdrawn at the Theatre Sarah Bernhardt, and "L'Aiglon" revived for Christmas.

THE ROYAL COLLEGE OF MUSIC.

During the Christmas term the following awards were made by the Director and the Board of Professors:—Council Exhibitions (£50).—Joan H. Carlill (violin), £12; Dilys Evans, A.R.C.M. ('cello), £12; Hilda Klein (piano), £10; Muriel Marshall (singing), £8; Maria Ramírez-Aguirre (piano), £8. Edmund Grove Exhibition (£20).—Helen T. Young. Lillian Eldee Scholarship for Female Vocalists.—J. Ursula Gale (for one year). Lesley Alexander Gift (£27).—S. Dorothy Thuell, £7; Elsa Ivimey-Martin, £20.

AS YOU LIKE IT.

A hardy annual—Peter Pantomime.

* * *

Correctly speaking, it is not a Hardy annual, but a Barrie one.

* * *

Did you worry over last week's sunspot? If so, try "The Eclipse" as an antidote.

* * *

Yes, the prophets all misled us about the end of the world, but we may find out where the rainbow ends at the Victoria Palace.

* * *

A popular Christmas berry—"W. H."

* * *

Talking of popular comedians, I saw Alfred's last name spelt "Leicester" the other day. I didn't know he was a county man, though he is admittedly one of those who count.

* * *

Wonder if Alfred Leicester is fond of the works of George B'ham?

* * *

Wasn't the theatrical manager smart when, on being asked by a young actor for a straight part, he told him that any hair-dresser would make him one?

* * *

Lest there should be any confusion, I am authorised to state that the recent tailors' strike did not include Alma.

* * *

Films are said to be diverting. How true! They are continually diverting actors and actresses from the stage.

* * *

Manager: "You seem to want the whole show!"
Actor: "Oh, no, merely a good part."

* * *

I am glad to hear, from a critic, that Arthur Bourchier and Allan Aynesworth "wear well." I hope they still are.

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.).—"Who's Hooper?" 8. Wed., Sat., 2. From Dec. 26 to Jan. 1, daily, 2. Gerr. 2645.

ALDWYCH (Strand, W.C.).—"Sacred and Profane Love," 8.15. Thurs. and Sat., 2.30. From Dec. 26 to Jan. 1, daily, 2.30. Gerr. 2315.

ALHAMBRA (Leicester-sq., W.C.). —"Tarzan of the Apes" and "Daddy Long-Legs." 2.30 and 7.30.

AMBASSADORS (Cambridge Circus, W.C.).—"Sylvia's Lovers," Tues., Fri., Sat., and Dec. 29, 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Fri., Sat., 2.30. Gerr 3724.

COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45. From Dec. 26 to Jan. 3, daily, 2.45. Gerr. 3724.

COURT (Sloane-sq., S.W.).—"Merchant of Venice," Wed., Sat., 2. From Dec. 26 to Jan. 3, daily, 2.30. Gerr. 848.

CRITERION (Coventry-st.). — "Lord Richard in the Pantry," Tues., Sat., 2.30. From Dec. 26 to Jan. 3, daily, 2.

DALY'S. (Leicester-sq.).—"The Maid of the Mountains," 8. Sat., 2. No perf. Wed. From Dec. 26 to Jan. 3, daily, 2.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Arms and the Man." (No perf. Wed.) Dec. 26, 27, 29, Jan. 3, 2.30. Gerr. 314.

GAIETY (Strand, W.C.).—"The Kiss Call," 8. Wed., Sat., 2.15. Dec. 26, Jan. 3, daily, 2.15. Gerr. 2780.

GARRICK (St. Martin's-lane, W.C.).—"The Eclipse," 8.15. Wed., Fri., Sat., 2.30.

GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8.15. Wed., Fri., Sat., 2.15. Gerr. 8722.

HAYMARKET (Haymarket, S.W.1).—"Daddies," 8.30. Wed., Thurs., Sat., 2.30. Dec. 26—Jan. 3, daily, 2.30. Reg. 6038.

HIS MAJESTY'S (Haymarket, S.W.1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Dec. 26—Jan. 3, daily, 2.30. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.2).—"A Temporary Gentleman," 8.15. Mon., Wed., Fri., Sat., 2.30. Gerr. 4032.

LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.30. Tues., Fri., Sat., 2.30.

LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8. Wed., Sat., 2.15. Dec. 26—Jan. 3, daily, 2.15. (Not Jan. 2.) Gerr. 3687.

OXFORD (Oxford-st., W.).—"Maggie," 8.15. Thurs., Fri., Sat., 2.30.

PALACE (Shaftesbury-avenue). — "The Whirligig," 8.30. Wed., Thurs., Sat., 2.30. Dec. 26 to Jan. 3, daily, 2.30. Gerr. 6834.

PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Thurs., Fri., and Dec. 29, Sat., 2.30.

PRINCE OF WALES (Coventry-st., W.). "Bran Pie," 8. Wed., Fri., Sat., 2.15. From Dec. 26 to Jan. 3, daily, 2.15. Gerr. 7482.

PRINCES (Shaftesbury-avenue). — "Yeomen of the Guard," 8.15. Wed., Fri., Sat., 2.30.

QUEEN'S (Shaftesbury-avenue).—"The Cinderella Man," 8.15. Thurs., Fri., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-st., W. 1).—"Charley's Aunt," 2.30 and 8.

ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Fri., Sat., 2.30.

ST. MARTIN'S (West-street, W.C. 2).—"A Dear Little Lady" 8.45. Tues., Sat., 2.30. "Once Upon a Time," daily (except Tues. and Sat.), 2.30.

SAVOY (Strand, W.C.).—"Tiger Rose," 8.15. Mon., Wed., Fri., Sat., 2.15.

SCALA (Tottenham Court-road).—"Fifinella," 2 and 8. Museum 6010-11.

SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Fri., and Dec. 29, Sat., 2.15.

STRAND (Strand, W.C.).—"The Crimson Alibi," 8.30. Wed., Sat., 2.30. Dec. 26 to Jan. 3, daily, 2.30. Gerr. 3452-3.

VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Dec. 26 to Jan. 3, daily, 2.30. Gerr. 3815.

WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Thurs., Fri., Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Fri., Sat., 2.30.

VARIETY THEATRES.

COLISEUM (Charing Cross). — Eva Moore and Athole Stewart, Mme. Hara Ouaki, Beatie and Babs, De Biere, Nathone Bros., Femina Quartette, Cornalia and Eddie, 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-square).—"Joy Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.). — Marie Lloyd, Lorna and Toots Pounds, Ernie Lotinga and Co., Geo. Mozart, Gus Elen, Vernon Watson, Bessie Clifford, Victor and George, Billy Wells and Eclair Twins, Michael Richardini Troupe, 2.30, 6, 8.40. Gerr. 7064.

VICTORIA PALACE (Victoria Station, S.W.).—Harry Tate, Corum, Albert Whelan, Sam Barton, 5.15 and 8.50.

THEY SAY—

That Cyril Maude has come back to stay.

* * *

That Leon M. Lion personally reads all plays sent to him.

* * *

That, on her recent motor trip from Devonshire to London, Alma Taylor had to stop seven times for burst tyres.

* * *

That the Royal Victory Circus is costing £1,000 a day to run.

* * *

That Charlie Chaplin used to write poetry.

* * *

That George Bernard Shaw was the first man to predict machine-gun batteries.

* * *

That Carlton once went to a fancy dress ball at Covent Garden disguised as himself.

* * *

That Charles Gulliver has sent out five pantomimes on tour.

* * *

That the expression "Chin, Chin," as a drinking toast, is being supplemented in some quarters by "Chu Chin Chow."

* * *

That Florence Smithson has bought two yearlings, and intends to go in for racing on a substantial scale.

* * *

That Peggy Pugh is a daughter of the well-known artist, Charles Harrison.

* * *

That Gerald du Maurier, on behalf of the Actors' Benevolent Fund, has collected £100 each from most of the London theatrical managers.

THE VARIETY WORLD.

Moss Empires' Chief Retires—The Eccentrics' Good Work—Sir Walter de Frece for Parliament.

Resignation of Frank Allen.

Mr. Frank Allen, who has been successively general manager and managing director of Moss' Empires, Ltd., and who has been associated with the late Sir Edward Moss' and Mr. Richard Thornton for nearly 40 years, has, acting under medical advice, tendered his resignation, which the Board has accepted with much regret. Mr. Allen will retain his seat on the Board as a director in an advisory capacity. Mr. Allen's resolve will also be received with deep regret by all who know him. Those who have long been in association with him will miss alike a good friend and a valuable helper, and all will wish him many years of happy leisure.

Mr. Allen has been connected with the variety profession since 1885, when he was engaged by Mr. Richard Thornton as general manager at the South Shields Variety Theatre. A few years later he was appointed general manager of Messrs. Moss and Thornton's various music hall enterprises. He later became director and general manager of the Moss Empires, Ltd., and in 1912 was appointed managing director. Mr. Allen has handed over, during the war period, over £100,000 to philanthropic funds by means of more than 3,000 charity performances.

Moss' Empires New Chief.

Mr. R. H. Gillespie, who has been appointed managing director of Moss' Empires, and will commence his duties on Jan. 1, is a chartered accountant, and is a director of several theatrical and cinema firms. He is an all-round athlete, and a member of the M.C.C. and of the committee of Surrey Cricket Club. He has played for his county and the Gentlemen of England, and has figured in county Rugby football, and distinguished himself in almost every branch of outdoor sport. He is also one of the best amateur billiard players, and a member of the Billiard Association and Control Club.

A Treat for the Children.

Mr. Charles Gulliver, managing director of the London Theatres of Varieties, Ltd., has invited 100 boys and girls from Dr. Barnardo's Home to the first performance of "Sinbad the Sailor," at the Ilford Hippodrome, on Christmas Eve. The Governor of the Home, in accepting the invitation, expressed his delight on behalf of the children. It is also Mr. Gulliver's intention to extend this invitation to the youngsters to several of his other halls where pantomime is to be played.

The Eccentrics and Stage Charities.

At Sir Walter de Frece's Eccentric Club dinner last Thursday, in honour of the club's splendid hon. sec., Jack Harrison's thirty years of ceaseless service, those ever-charitable members subscribed over £1,000 to sundry funds and charities. Among those sharing this "good round sum" (as Shylock would call it) were the Actors' Benevolent Fund, Royal General Theatrical Fund, Music Hall Ladies' Guild, and Variety Artists' Benevolent Fund.

Bransby Williams' Good Work.

Mr. Bransby Williams tells us that he has undertaken to work and raise if possible £10,000 for the Queen's Hospital for Children, Hackney Road, E., which is greatly in need of funds. Mr. Williams, who would be glad of any offers of help, suggestions, gifts, and cheques, will later on lecture, act, and recite for this cause anywhere he gets a chance, and he will also rely on the help of his generous brother professionals in the organisation of matinées for the good work. He hopes also to do a Dickens play.

Sir Walter de Frece.

Sir Walter de Frece was enthusiastically adopted on Friday night as Coalition Unionist candidate for Ashton-under-Lyne, in the event of a contest caused by the elevation of Sir Albert Stanley to the peerage. Sir Walter said he came before the constituency as a business man, not as a politician. He was retiring from business in the course of a few months, and both he and his wife (Miss Vesta Tilley), who was giving up her professional career, would devote themselves to public and political work. There were calls for a speech from Lady de Frece, and she said: "I have been a worker all my life, and I am going to work hard this time. It will give me great pleasure to come and help my good husband."

Talbot O'Farrell.

At the Victoria Palace last week, the famous Irish entertainer, Talbot O'Farrell was making his last appearance in the West End prior to his visit to the States where he commences an engagement at the Palace, Broadway, on January 19. His appearance in the States is being eagerly looked forward to. At the Victoria Palace Talbot promised to sing any number from his repertoire on request, and the favourite was "That Wonderful Mother of Mine." On Friday evening he sang a new Irish ballad, which proved an instantaneous success, and he will sing this number over yonder. At his final appearance on the Saturday evening, after occupying the stage for 32 minutes, he had to ask the audience to let him off as he was playing at another hall.

The Master Juggler.

Torino, the clever juggler, and the only pupil of the famous Paul Cinquevalli, made a great success at the Hippodrome, Nottingham, last week, his marvellous and attractively presented act delighting packed houses at every performance.

Daisy Jerome.

The Electric Spark, Miss Daisy Jerome is making her re-appearance in town this week at the Metropolitan, at which house she made such an enormous success a few months ago. Claude Ryall, her business manager, tells us that Miss Jerome's husband (Commander La Touche) has just returned home from India in time to spend Christmas with his wife.

Albert Whelan.

At the Grand, Hanley, last week, Albert Whelan produced two new numbers, which will be heard in town shortly. We hear that a very tempting offer has been made to the popular Australian entertainer to go to the U.S.A. for pictures next month.

V.A.F. General Meeting.

The fourteenth annual general meeting of the Variety Artists' Federation will take place at the Criterion Restaurant, Piccadilly (Victoria Hall), on Sunday evening, January 25, at 6.30 p.m. Albert Voyce will be in the chair. The attention of members is directed to Rule 29, Clause 4, which reads as follows:—"All propositions of individual members for the annual general meeting, not having been passed by the Executive Committee, must bear the signatures of thirty members, in full benefit, and be received at the Head Office not later than December 28 in each year."

Football at Chatham

At Chatham, on the 12th inst., a football match took place between the Artists playing at the Empire and the Stage Staff, and after an exciting and very enjoyable game, resulted in a win for the Artists by 2 goals to 1. The Artists included Revette Taylor; Stuart Fraser, L. Stewart; F. A. Fuil, R. B. Salisbury, Claude Wu; Stanley Wu, Jack Hayman, Jimmy Lowe, A. George, and G. Revette. The stage manager kindly acted as referee, and Mrs Ching Wu kicked off.

"A Model Muddle."

Mr. Arthur Wilmer writes: "Re Mr. W. L. Rowland's remarks re having written two-thirds of the above sketch, the facts are these: My partner (Mr. C. H. Stanley) and myself engaged Mr. Rowland to play the comedy part of Smirko, allowing him to introduce 'gags' and 'business' which we thought would be beneficial to same. His claim as having written two-thirds is entirely wrong. 'A Model Muddle' was written by me, and I hold the Lord Chamberlain's licence for same."

"The Voice in the Street."

Mr. Thornley Dodge's play, "The Voice in the Street," presented by Miss Margaret Cooper, scored a big success last week at Torquay.

Denby and Dent.

Denby and Dent will not be seen in pantomime this year, the first time for several seasons. They have had many offers, but could not arrange owing to their not accepting inclusive contracts, and have decided to play their music hall act.

Father Christmas Matinée at Chiswick.

The Father Christmas matinée given at the Chiswick Empire Theatre on Thursday, the 28th inst., was in aid of the Chiswick war memorial, and proved a great success. The programme included a seasonable episode, entitled "Father Xmas; or, The Christmas Dream of Tommy Doddles," the dances arranged under the personal direction of Mlle. Anna Bromova, and the music selected and arranged by George Saker. The cast included Peggy Tilson, Marion Miles, Irene Robinson, Rene Lister, Alice McDermott, Joan Sharksman, Kitty Lister, and Betty Wynne. Clever little Rene Lister was recalled no fewer than five times for her rendering of the French song, "Hardi, les gars," and also received many congratulations for her fine acting and dancing.

Jen Latona.

That clever entertainer at the piano, Jen Latona was reappearing at Finsbury Park the other week, after only a few weeks' interval. Her latest number, "I'm Going Back," is proving quite a hit. Jen will shortly introduce another new number "Oh, Madeline!" from the pen of E. S. Newton.

Fox and Rose.

At Chiswick recently Olive Fox and Clarkson Rose concluded a most successful season in town. They are now rehearsing for panto at the Opera House, Leicester, in which the former plays principal boy, and the latter Dandini, which part he played last year at the Kennington. Mr. Rose is at present busily engaged on writing material for three West End productions and is also a busy song-writer, having, we hear, recently supplied numbers to Tom Clare, Chas. Whittle, and Harry Champion.

Alpho's New Act.

Alpho, the ventriloquist, who concluded his tour of the Syndicate halls at East Ham last week, tells us that he is producing a new ventriloquial scena entitled "Tinker, the Tec," next April, and that the show will contain many original features. Alpho will be in London on Jan. 5, when he will be appearing at Collins's.

"The Huntsman Ventriloquist."

Mr. Tom Edwards, the huntsman ventriloquist and comedian, writes: "I read in your issue of Wednesday last a paragraph which refers to a new act presented by a ventriloquist in which a lady appears as a huntress. I have been identified as 'The Huntsman Ventriloquist' for many years. Quite fifteen years ago I brought out an act written by myself around a lady and a stable boy—the lady was attired in riding habit, and all the patter was about horses, hunting and riding!"

Tex McLeod.

The champion lasso-thrower, Tex McLeod, who came to this country but a few months ago, has quickly made good with his novel entertainment, which has been secured for the Moss, Stoll, and other important houses. It is possible that Tex will be seen in a West End production in the new year, providing his variety bookings can be postponed.

Wardini.

Owing to unforeseen circumstances, Wardini was unable to sail for South Africa in October, but we hear that she hopes to do so in April next. Before sailing she will put on a new act, possibly at Liverpool, in March, which will not be seen in town until her return from Africa. Last week Wardini was appearing at the South London.

Duncan and Godfrey.

At Finsbury Park recently Duncan and Godfrey revived one of their earlier successes, "A Cockney Courtship," which was taken off in the height of its success to introduce that topical scena, "A Soldier, a Girl, and a Jolly Jack Tar," which had a three years' run. We are glad to see that Arthur Godfrey is now quite fit again.

Terry Wilson.

When that fine vocalist, Terry Wilson, who made such a decided success at the Holborn recently on his first appearance in town, makes his re-appearance in London at the beginning of February, he will, we hear, introduce a more elaborate scena, which will include some well-chosen numbers.

Arthur H. Goodge.

Arthur H. Goodge, the well-known song writer, who has recently been demobbed, after three years' active service, tells us that he has just supplied Miss Lucille Benstead with two new ballads, "Waiting" and "When We Meet," which will be heard in town next week. For the present Arthur is staying with some old friends in Birmingham, but hopes to come to town shortly.

MY MUSIC HALL TOUR.

CHILDREN AT THE HALLS—A BUNCH OF FOREIGN SINGERS—COCKNEY AND SCOTCH HUMOUR.

At the Coliseum.

A year ago, at this season, one expected to find children at the Coliseum, for Sir Oswald Stoll had provided a special attraction in the form of the Russian dancers' "Children's Tales." I was pleasantly surprised, however, to find a large sprinkling of children when I strolled into the Coliseum last week. Their laughter had a Christmas holiday flavour, and added a good deal of gaiety to a programme which was full of gaiety in any case. They were immensely amused over the antics of Noni, the Anglo-French clown. They laughed at the humorous musician in "The Palace of Orpheus," and at Beatie and Babs. The two sketches tickled them in unexpected places, and I have small doubt that, while the Coliseum orchestra was hurling itself into the Jazz Fox Trot, they all decided to become drummers when they grew up to be big people.

Beatie and Babs were full of their customary spirit, and gave one or two new songs. I have not heard "In Carolina" before, and "You're Such a Baby" is also a comparatively new addition, but the central point for which one waits is always the Toreador song.

There were two interesting singers at the Coliseum. Mabel Mann has a big contralto voice, though she cannot herself be called a big contralto, for she is young and slim, and trips on and off the stage as though she were an airy soprano rather than a budding Clara Butt. Her songs were "Comin' Thro' the Rye," "Old Friend of Mine," and "I Passed By Your Window."

The other singer was the Japanese prima donna, Mme. Haru Onuki. She is a little lady with an oriental smile and a very gaily-coloured kimono. She has a very good voice, and sings with a quaint charm. All her songs were well applauded, but none more than her first one, "Good Morning, Brother Sunshine."

I should rather like to have been inside the children's minds while Eva Moore and Athole Stewart were playing their sketch, "The Punctual Sex." Did they recognise their own parents in the two people who were rushing through their dressing in the endeavour not to be late for a dinner? Very possibly, and the joy of it was that in this case they could laugh at them freely and not be snapped at!

A second sketch, called "Misery and Co.," was provided by Bruce Drysdale and J. W. Cunningham. It dealt with the ever popular theme of a Tommy's woes, and the points were so appreciated that one almost felt as though the war were still on.

It is a very good little sketch, and is well acted all round. Alan Bailey, indeed, barked so well as the sergeant-major that one almost suspects him of having played the part before.

At the Palladium.

Fortifying myself with a cup of tea, I hurried across to the Palladium, attracted largely by those two estimable comedians, Gus Elen and Neil Kenyon, and by Princess Iwa, whom I was very curious to see. I fear I dawdled too long over that cup of tea. By the time I arrived Clark's Crazy Comedy Cyclists were but a memory, and Madeleine Loys, from the Theatre Lyrique, Paris, was concluding her song selection. But I heard sufficient to pronounce that her voice is good. That wonderfully vivacious French comedienne, Liane D'Eve, was a great favourite.

I had had Japanese and French. Now came Hawaiian and Maori. Princess Iwa trooped on with her three attendants—or, rather, they were "discovered," and for a moment I longed to escape from the fog of London to the sunny climes where people sing "Hoki hoki tonu mai" and "Waiata Poi," play prettily with balls of flax, and stroll around in attractive costumes of grass. Princess Iwa has a lovely voice and is a most attractive person, and this turn is one which ought not to be missed. Quite apart from its intrinsic interest, it leaves a peculiarly haunting impression on one.

I take my hat off to Gus Elen, who gave his postman song with his mind on Christmas. It seemed quite strange to return from so many foreign climes to 'Ampstead and Covent Garden. Gus is a fine cockney, and no mistake. I take off my hat also to Neil Kenyon, who kept us laughing over his rich Scotch humour for ten minutes, which might have been fifteen but for a sore throat he was suffering from. He explained this in a neat little speech when excusing himself from an encore. Jack and Evelyn, Garadini, and the Three Jees maintained the merry note; Radford and Russell's musical act was greatly appreciated, and Fred Karno's "Mumming Birds" ended the evening with a roar.

EXTRA TURN.

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

AUTHOR VERSUS PRODUCER.

A DIVIDING LINE REQUIRED.

There have been few dramatists whose work has not been subjected to more or less competent alterations by stage manager or producer, before the public have had an opportunity of according their verdict. Occasionally there have been authors, such as Gilbert or Pinero, whose word was law, but few have managed to attain this privileged position among dramatists for the stage.

"An author is a solitary being," as Isaac Disraeli observed, "who, for the same reason he pleases one, must consequently displease another." If Mr. A. approves of his part, Mr. B. thinks his might be better; or Mr. C. feels that the play requires a few of his gags; while the stage manager or producer may demand the re-writing of a scene, or the interpolation of some new and startling incident or stage effect.

Requests for alterations come most frequently perhaps from producers of musical comedy, revue, and pantomime; and that the rage for revision extends to the cinema world is seen in the question raised in a recent issue whether a certain ridiculous incident in a film—the appearance of the hero in perfect health, immediately after a killing fall from a high cliff—was the work of the author or the producer?

Where the author is obviously inexperienced in stagecraft or the technique of film production, there is naturally much to be said for revision by experts. As, however, such cases must be rare (for the work of a too inexperienced playwright or scenario writer is hardly likely to reach the point of rehearsal), it would be well if some dividing line could be drawn to show where the author's work may be said to end, and the producer's to begin; and also what rights, if any, the author has in his own work.

Theoretically, he has every right to expect that, since he *is* the author, the play, once accepted for production, shall be produced as written. It would be an ideal condition if an author could be his own producer; but, as this involves a knowledge and experience of two crafts, the dramatist's and the producer's, this ideal can seldom be realised.

No sensible author would, in a case of a stage play, resent any tactful suggestions from an experienced actor-manager who had accepted his work, and would make any reasonable alterations rather than wreck his chances of production; nor would he quarrel with any competent and sympathetic "producer." But when all is said and done, the author *is* the author, and is entitled to every consideration in the interpretation of his work.

AN INTIMATE ASSOCIATION.

In the case of the cinema, the association between author and producer is more inevitable, intimate, and vital than in the case of the stage; so much so that the producer is, in one sense, almost the author's collaborator. But if the producer's function may at times approximate to that, it should at any rate be no more. It should not extend to autocratic interference. If the producer is to usurp the function of the author as originator of the play, then he should accept the onus of authorship and face the music of public opinion. At least he should have no right to father a scenario writer with the interpolation of such preposterous incidents as the one already quoted, and so possibly bring the author into disrepute.

Now that an attempt is being made to create an all-British film industry, let the trade avoid the mistake of ignoring or belittling the British author, or putting his work into the hands of foreign producers, who cannot be as intimate—as the author and the players—with the history, temperament and social conditions of their own people. The author, whether of stage play or screen-scenario, has his place in the scheme of things dramatic, and some right to consideration from those associated with him in the production; and also to public recognition for the share he has in public entertainment.

ROUND ABOUT FILMLAND.

"Marvels" in Demand—A Drama of the Canadian North-West—Pathe's January Programme.

A Prophecy Fulfilled.

"Nine months ago, against a good deal of opposition," says A. G. Granger, "we proved that there was a public demand for films of the type of Granger's 'Marvels of the Universe.' Granger's even went so far as to affirm that Granger's 'Marvels,' could easily become a feature in a programme. Indeed, that the public would sooner miss their 'Marvel' once the 'Marvel habit was created, than their feature. Granger's were right. 'Marvels of the Universe' are now eagerly demanded, eagerly looked at, and as eagerly remembered."

"Life."

"*Life*" is the title of a new Italian film, based on Paul Bourget's famous novel, "Cosmopolis," and exhibited privately by the London Independent Film Trading Co. This picture was made in Rome by Gaston Ravel, and is a remarkable example of film technique. "Life" is a study of the strange mixture of character and racial type to be found in a great city, and by means of a succession of cameo pictures we are enabled to see the life of past ages repeating itself in the happenings and habits of the present. The various types have been selected with extreme care, and the full resources of the Unione Cinematografica Italiana have been lavished upon this beautiful and elaborate picture. The film is in seven parts, and the distinguished cast of Italian artists includes Hugo Piperno, Albert Capozzi, Mina D'Orvella, and Cecile Tryan.

Bon Voyage.

Mr. Jack Leach, the popular assistant manager of the Norwich Electric Theatre, is shortly leaving England for New York to take up a lucrative appointment. On Saturday night a pleasant little function took place at the theatre after the show, when Mr. Will Smith, the manager, presented Mr. Leach with a gold watch bearing the inscription: "To Jack Leach, from Norwich Electric Theatre directors and staff, December, 1919. Bon voyage." Cheers were given for Mr. Leach, who was given a very hearty reception, followed by the singing of "Auld Lang Syne," after which a varied programme of songs, recitations, and dances were contributed by various members of the staff.

Western Import.

"Jordan is a Hard Road," an "Every-week" drama, will be screened by Western Import at their own theatre in Wardour-street on Thursday, Jan. 1, at 2.45, and Friday at 11 and 2.45. This drama, from a story of "The Canadian North-west," by Sir Gilbert Parker, tells of a young Western girl who falls in love with a handsome English mineowner, but discovers that he is already engaged to a girl in his own country. She stifles her love for him and leaves him. How he regains her love is told in a charming manner. Dorothy Gish gives one of her finest portrayals in this film as the young Western girl. Owen Moore is her sweetheart, and Frank Campeau, Sarah Truax and Joseph Singleton complete the cast.

Margery Wilson is starred in "Marked Cards," another "Every-week" drama to be shown on the occasion.

Commencing on Jan. 1, 1920, Western Import will, in future, hold their "Every-week" trade shows at their offices in Wardour-street, instead of the Shaftesbury Pavilion. The trade shows will be held in their private cinema on Thursdays at 2.45 p.m., and on Fridays at 11 a.m. and 2.45 p.m. Only bona-fide viewers and members of the trade will be admitted.

Progress of British Films.

At the W. & F. Films Ctd., luncheon at the Savoy last week, after the screening of the Samuelson production, "Damaged Goods," under the genial auspices of Mr and Mrs. Mott, it was the general consensus of opinion among the post-prandial orators that when British film producers set out to screen a subject they were facile princeps in the art. Mr. Higham, Father Vaughan, and the gentleman representing powerful film interests all concurred in the statement that it is desired to make British films the premier industry of the world, and all they require to reinforce art and genius is a supply of ready money to support and materialise their ambitions and ideals. More refinement and subtle influence for good, they all averred, is to be found in British propaganda and educational films than those of America. There is a great necessity for every showman to realise that the mission of the cinema is to get at the large majority of the people, and to elevate and instruct the ignorant, the uneducated, and unthinging.

Pathé.

For the New Year Messrs. Pathé Frères have, we hear, many fine films and serials in preparation, and at the present moment are kept going at full speed getting ready some beautiful productions for immediate trade showing. The first of these will be "Impossible Catherine," to be shown to the trade early in January. This film features Virginia Pearson together with Sheldon Lewis, and is a modern version of "The Taming of the Shrew." The setting is exceptionally artistic from a photographic point of view. "The Love Cheat" will follow with a trade show in January. This picture features Creighton Hale, who is supported by June Caprice, both very popular with English audiences. This film is a first-class comedy-drama.

February trade shows will include "The Right to Lie," another fine Dolores Cassinelli picture, with a powerful plot and full of dramatic situations. Also to be viewed by the trade that month will be another Creighton Hale film, "A Damsel in Distress."

Pathé Frères are also showing in the early months of the year the serial, "The Black Secret," which has for its heroine the charming and popular Pearl White. This serial, by the way, will follow "The Great Gamble." Robert W. Chambers is responsible for the story of "The Black Secret," which was photo-dramatised from his novel, "In Secret."

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"BREAK THE NEWS TO MOTHER."

A BOY'S BEST FRIEND.

Production ..... Select
Star ..... Pearl Shepard
Type ..... Drama
Length ..... Five Parts
Controllers ..... Walturdaw

This is the story of a mother's love for her wayward son, Dave Bray, a good-hearted but dilatory youth, who loves, and is loved in return, by Ruth, the daughter of his employer. Ruth is also sought by Warren Flint, the manager of the firm, who has had a previous "affair" with one of the employees. In order to further his suit, and at the same time blacken Dave's character, Flint concocts a false story as to his (Dave's) predilection for gambling and drinking. Dave becomes aware of Flint's meanness; and an altercation ensues, during which Flint is shot Dave being under the impression that he has mortally wounded his adversary. But the shot has been fired by Flint's discarded mistress. Flint recovers, and, Dave having made himself scarce, the road seems clear for Flint's marriage to Ruth. But Flint's mistress, now a mother, intervenes, at the same time confessing that it was she who wounded Flint. Dave, who now wears a war distinction, comes back, and a touching scene depicts his reunion with his old mother, and later with Ruth. Acting, staging and photography are all good.

[*See our Film Markings.*]

* * *

"JOY."

"A LITTLE CHILD SHALL LEAD THEM."

Production ..... Anglo-Hollandia
Type ..... Comedy-Drama
Star ..... Little René
Length ..... Five Reels

Essentially a children's film, "Joy" is a happy little story, featuring a clever child who impresses one not only with her undoubted talent but also by her extreme youth. Sir John Chelmsford disowns his son Tom on the latter's marriage to Gloria Grey, a chorus girl. When funds run low Tom finds his position distasteful, and promptly clears out. Many years after the birth of little Joy, Gloria, remembering the many kindnesses of her husband's brother, Robert, asks him to adopt her child. So Joy enters the home of her grandfather, and in next to no time the stern old aristocrat loses his heart to his son's baby. Joy also reunites Robert and his butterfly wife, and finally, when her father is forgiven by Sir John, the child is the means of bringing together her own parents.

* * *

"THE CONQUEROR."

STRONG-WILLED MAN MEETS HIS MATCH IN A YOUNG GIRL.

Production ..... Western Import
Stars .. Enid Mackey, Barney Sherry, and Willard Mack.
Type ..... Drama
Length ..... Five Parts

This is a story of a man's hatred of the wealthy classes, born of his own privations and humiliation in his early years. Mark Horn, when the story opens, has risen from the slums into a position of commanding influence, but the only satisfaction he derives from his powerful position is the opportunity afforded him of "squeezing" and ruining those in affluent circumstances who come in his path. He meets Wayne Maddison, an aristocrat to his finger tips, at a social function. Wayne treats him with ill-disguised contempt, and is henceforth marked down by Horn as his prey. Quickly getting to work, in a short time Horn has Maddison involved in a financial crash, and he appeals to Horn to save him from ruin. On one condition only will Horn unbend—the price being Maddison's favourite daughter must marry him. The girl, willing to sacrifice herself to save her father, is, nevertheless, unable to endure the callous heartlessness of her suitor, and in a fine scene indignantly repudiates him. This display of courageous independence on the part of a frail girl has the effect of softening Horn's heart, and at length he realises that there is a deal of humanity in every class. The film affords fine scope for powerful acting on the part of the principals, Mr. Barney Sherry and Willard Mack, in strongly contrasted parts, being excellent.

[*See our Film Markings.*]

"THE SHOT OF MYSTERY."

A STRONG STORY OF REVENGE.

Production ..... Gaumont's
Type ..... Drama
Star ..... René Cresté
Length ..... 4 Reels

Mme. Kamiroff having lost her fortune in the Russian Revolution, borrows from Lopez, a Mexican financier. The latter in payment desires his creditor's lovely daughter Sonia, who has already fallen in love with Pierre Morand, painter. Lopez, before calling on Sonia, breaks with Leah, an old flame, and later, when he is wounded she is arrested for attempted murder. When Sonia's hatred of the wounded man comes to be known, she also is arrested, Morand protesting his guilt in vain. While in hospital Lopez is horrified to learn from his doctor that because of a crime in the past, he fired the shot, and failing in his motive, has poisoned his patient. Lopez sends the doctor to a terrible end, and finally Sonia and Pierre are free to marry.

FORTHCOMING TRADE SHOWS.

LONDON.

Lorna Doone (Harma), Own Theatre, 11.30, Dec. 24.
Kitty Kelly, M.D. (Jury), Own Theatre, 10, Dec. 24.
The Open Door (Jury), Own Theatre, 10 and 3, Dec. 30.
The Open Door (Jury), Own Theatre, 10 and 3, Dec. 31.
The Right Element (Granger), West End, 11.15, Dec. 31.

BIRMINGHAM.

Four Two-Reel Comedies (Vitagraph), De Luxe P.H., 11, Dec. 24.
Shot of Mystery (Gaumont), Pic. H., 11, Dec. 29.
The Illustrious Prince (Jury), Own Theatre, 2.30, Dec. 30.
The Virtuous Model (Pathé), Own Theatre, 11 and 2.30, Dec. 30.
The Right Element (Granger), Futurist, 11.15, Dec. 31.

CARDIFF.

The Other Half (Jury), Olympia, 2.30, Dec. 30.

GLASGOW.

The Call of Her People (Jury), Own Theatre, 2.30, Dec. 24.
In Old Kentucky (Jury), Own Theatre, 2.30, Dec. 26.
Fanatics and Old Hartwell's Cub (West. Imp.), 182, Trongate, 2.30, Dec. 26.

LEEDS.

Cupid Forecloses and Two-Reel Dramas (Vitagraph), Cinema Ex., 11, Dec. 24.
The Virtuous Model (Pathé), Cinema Ex., 10.30, Dec. 24.
The Call of Her People (Jury), Own Theatre, 11.40, Dec. 30.
Silver Lining (Gaumont), Cinema Ex., 2.30, Dec. 30.

LIVERPOOL.

Beating the Odds and Heir to Broken O. (Vitagraph), Scala, 11, Dec. 24.
The Right Element (Granger), Scala, 11.15, Dec. 29.
The Right Element (Granger), Cinema Ex., 2.30, Dec. 29.
For a Woman's Honour (Jury), Kinema Ex., 2.30, Dec. 30.

MANCHESTER.

Bramble Bush and Zip and Zest (Vitagraph), Market-street P.H., 11, Dec. 24.
The Illustrious Prince (Jury), Cinema Ex., 2.30, Dec. 24.
False Evidence (Dispatch), Deansgate P.H., 11, Dec. 24.
Shot of Mystery (Gaumont), Own Theatre, 11 and 2.30, Dec. 30 and 31.

NEWCASTLE.

The Mating and Ramble in Aphasia (Vitagraph), Queen's Hall, 11, Dec. 24.
Snares of Paris (Fox), Own Theatre, 11 and 3, Dec. 24.
Joyous Liar (Gaumont), Own T., 11 and 2, Dec. 29 and 30.
In Old Kentucky (Jury), Picture House, 11, Dec. 30.

NOTTINGHAM.

The Shot of Mystery, Scala, 11, Dec. 30.

SHEFFIELD.

Her Purchase Price (Jury), Own Theatre, 11 and 2.30, Dec. 24.
Feature Production (Gaumont), Tivoli, 11, Dec. 24.
The Call of Her People (Jury), Own Theatre, 2.30, Dec. 31.

Mrs. Percy Renton's Thanks.

Mrs. Percy Renton, London controller of bookings for Granger's Exclusives, wishes to thank her many friends who have 'phoned, written, and telegraphed congratulating her upon her good fortune in recovering her motor car, which recently disappeared whilst Mrs. Renton was on business in Richmond. Mrs. Renton, we hear, pleaded so earnestly for those who had done the wrong, that their punishment was but a good magisterial talking to.

FILM MARKINGS.

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

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Sept. 27 ..	The Conqueror	W'stn Imp'rt	Drama	5000	8½	B
Oct. 4 ..	The Stainless Barrier ..	—	Drama	5000	8½	BI
Oct. 11 ..	Cupid Forecloses	Vitagraph	Comedy-Drama	5000	8½	D
Not known	The Velvet Hand	Wardour-Films	Drama	5000	8½	B B
Not known	The Painted Soul	Direct Films	Drama	5000	8½	
Not known	The Royal Marriage.. ..	Direct Films	Drama	500	8½	B
Not known	The Grey Wolf's Ghost ..	Jury's	Drama	5000	8½	B
Not known	Break the News to Mother ..	Walturdaw	Drama	5000	8½	B
Not known	The Virtuous Model.. ..	Pathé	Drama	5000	8½	B
Not known	The Dragon Painter	Jury's	Drama	5000	8½	A B
Not known	The Fatal Fortune	Apollo	Serial	15000	8½	C B
Not known	Bachelor's Wife	Astra	Comedy-Drama	5000	8½	B
Not known	Damaged Goods	W.F. Samuelson	Drama	—	10	—
Not known	Scenics Canada	Jury's	—	—	8½	D
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THIS WEEK'S TOILET HINTS.

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"Practical Suggestions."

To women who are annoyed by disfiguring downy hair growths a method of permanently eradicating the same will come as a piece of good news. For this purpose pure powdered phemisol may be used. Almost any chemist should be able to supply an ounce of this drug. The recommended treatment is designed not only to remove the disfiguring growth instantly, leaving no trace, but also to actually kill the hair roots without irritating the skin.

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A unique new method instantly removes and corrects them.

The new sparkling face-bath treatment rids the skin of blackheads, oiliness, and enlarged pores almost instantly. It is perfectly harmless, pleasant, and immediately effective. All you have to do is to drop a stymol tablet, obtained from the chemist's, in a glass of hot water, and after the resulting effervescence has subsided, dab the affected portions of the face freely with the liquid. When you dry the face you will find that the blackheads come right off on the towel, the large pores contract and efface themselves, and the greasiness is all gone, leaving the skin smooth, soft, and cool. This treatment should be repeated a few times at intervals of several days in order to make sure that the result shall be permanent.

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A simple old-fashioned home-made lotion that will restore the colour of youth.

One need not resort to the very questionable expedient of hair dye in order not to have grey hair. The grey hair can easily be changed back to a natural colour in a few days' time merely by the application of a simple, old-fashioned and perfectly harmless home-made lotion. Procure from your chemist two ounces of tamalite concentrate and mix it with three ounces of bay rum. Apply this to the hair a few times with a small sponge and you will soon have the pleasure of seeing your grey hair gradually darkening to the desired shade. The lotion is pleasant, not sticky or greasy, and does not injure the hair in any way.

BIRTHDAYS OF THE WEEK.

Happy Returns to

Bertha Graham—Wednesday, Dec. 24.
Lilian Earle—Wednesday, Dec. 24.
Charles Sugden—Wednesday, Dec. 24.
Frank J. Pitt—Wednesday, Dec. 24.
Langhorn Burtes—Thursday, Dec. 25.
Grace George—Thursday, Dec. 25.
Frank Stayton—Thursday, Dec. 25.
Beth Tate—Thursday, Dec. 25.
Adele Levey—Friday, Dec. 26.
Madeline Lucette Ryley—Friday, Dec. 26.
Jos. B. Lloyd—Friday, Dec. 26.
Horace Stanley—Saturday, Dec. 27.
Olive D. Pitt—Sunday, Dec. 28.
Julia James—Sunday, Dec. 28.
Rudyard Kipling—Monday, Dec. 29.
Arthur Carlton—Monday, Dec. 29.
Fred Eastman—Tuesday, Dec. 30.
Charles Quartermaine—Tuesday, Dec. 30.

THE STAGE CLUB.

"NOBODY'S DAUGHTER."

George Paston's successful play, "Nobody's Daughter," with its strong situations, is fairly heavy fare for amateurs. All things considered, therefore, the Stage Club when it performed this play at the Cripplegate on December 9, put up a very good show. There was, except for one instance, a commendable absence of the prompter's voice, whilst the quickness of tempo with which the piece was played, spoke volumes for the excellent work put in by the Club's producer, Mr. Sydney Ewart. The only fault was a tendency to be stilted, both in speech and gesture, and in this respect the gentlemen were greater sinners than the ladies. In fact, the two best performances of the evening were the Mrs. Torrens of Miss Clara Samson and the Honora May of Miss Ruth Povah, both these ladies managing to keep their work entirely free from affectation. Another very successful impersonation was the Colonel Torrens of Mr Yeend King, spoilt only by the fact that, in the later stages of the play, Mr. King could not apparently quite make up his mind whether to look penitent or furtive. Mr. Lionel John was a sound if somewhat stagey Mr. Frampton, whilst the excellence of Mrs. Elsie Cornish's embodiment of Mrs. Frampton was spoilt by too young a make-up. Mr. A. M. Wither made a sturdy yeoman lover as Will Lennard, Mr. S. B. Smith played Tony in the correct spirit, and the remaining parts were filled quite capably by Mrs. Hatherell, Miss G. E. Moffat, Mr. W. H. Parry, and Miss Phyllis Field. In the intervals Miss Olive Turner and Mr. Norman Long gave selections from their repertoire.

The Whitfield-street Day Nursery Matinée at the Princes Theatre recently, which was attended by the Queen of Spain and Princess Mary and a brilliant audience, yielded £1,517. The various expenses in connection with the matinée were entirely defrayed out of a fund contributed by generous doners, so that the organisers were enabled to hand over the whole of that magnificent sum to the Day Nursery.

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[*Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?*]

PLAYS.

Abbott, Ernest, Co.—Dec. 22, Hip., Pontycymmer; 29, Pal., Ammanford.
Babes in the Wood (Ventom Swift).—Dec. 29, Queen's Pk. Hip., Manchester.
Betty at Bay.—Dec. 22, New, Salisbury.
Cash on Delivery.—Dec. 22, Southampton; 29, Brixton.
Chu Chin Chow.—Dec. 22, T.R., Glasgow; 29, T.R., Glasgow.
Chu Chin Chow (Red). — Dec. 22, Court, Warrington; 29, G., Derby.
Compton Comedy Co.—Dec. 22, T.R., Limerick; 29, T.R., Limerick.
Curse of the Black Pearl.—Dec. 22, Constit. T., Littleport; 29, King's, Oswestry.
Discharged with Honour.—Dec. 22, Egremont; 29, Cleator Moor.
D'Oyly Carte Opera Co.—Dec. 22 and 29, W.G., Blackpool.
Female Hun.—Dec. 22, G., Southampton; 29, G., Southampton.
Freedom of the Seas (Brasher).—Dec. 26, O.H., Bridlington; 29, Palace, Radcliffe.
Full Steam Ahead.—Dec. 22, T.R., Guildford; 29, T.R., Guildford.
Gerard Co. (Rex).—Dec. 22, King's, Oswestry.
Girl from Ciro's.—Dec. 22, Pal., Llanelly; 29, Princess's, Crayford.
Hill-Mitchelson, E., Co. (stock company).—T.R., Leicester.
House of Peril.—Dec. 22, Garr., Catterick; 29, Garr., Clipstone.
Ignorance.—Dec. 29, Bridgwater.
Irish Players.—Dec. 26, Town Hall, Galway.
King of the Air.—Dec. 22, Imp., Canning Town; 29, T., Winchester.
Kiss Call.—Dec. 26, P.O.W., Birmingham; 29, P.O.W., Birmingham.
Maid of the South.—Dec. 22, Hull.
Married Sinners.—Dec. 22, T.R., Stratford.
Mother Goose (Ventom Swift).—Dec. 22, Crown, Eccles; 29, T.R., Hyde.
Oh, Joy! (A Co.).—Dec. 29, Swansea.
One Law for Both.—Dec. 29, Hip., Pontycymmer.
Our Peg.—Dec. 24, Princes, Manchester.
Peg o' My Heart (Ralland & Cameron).—Dec. 22, Whitehaven.
Quaker Girl.—Dec. 22, Pal., Ammanford; 29, Borough T., Abergavenny.
Ridding Opera Co.—Dec. 22, Emp., Motherwell.
Rosary.—Dec. 22, King's, Gainsboro'; 26 and 27, Alex., Wisbech.
Roses of Picardy. — Dec. 22, Playhouse, Faversham; 29, Col., Shoreham.
Sally in Society.—Dec. 22, T.R., Leigh.
Seven Days' Leave.—Dec. 22, T.R., Merthyr Tydfil; 29, T.R., Merthyr Tydfil.
Sign of the Cross.—Dec. 29, Grand, Pentre.
Sweet Fanny Adams. — Dec. 22, Hip., Bolton; 29, Pal., Bradford.
Temporary Gentleman. — Dec. 26, West Pier, Brighton.
Three Weeks.—Dec. 22, Court, Wigan; 29, O.H., Burnley.
Unseen Hand.—Dec. 22, Emp., Gainsborough;
Wagner & Scarden Rep. Co. — Dec. 22, Dorking and Redhill; 29, P.H., March.
Who's Hooper?—Dec. 22, King's, Glasgow; 29, King's, Glasgow.
Woman Who Lied.—Dec. 22, Sacriston; 29, Sacriston.
Yelloy Dwarf.—Dec. 22, Hip., Preston; 29, Met., Manchester.
Yellow Ticket.—Dec. 22, Royalty, Barrow-in-Furness; 29, T.R., Aston (Birmingham).

REVUES.

By Jingo.—Dec. 29, Hip., Gt. Yarmouth.
Certainly Not.—Dec. 29, Alex., Pontefract.
Ching Ching.—Dec. 29, T.H., Elgin, N.B.
Coming Down.—Dec. 22, Hip., Margate.
Footlight Frolics.—Dec. 29, Hip., Loughborough; 29, Boston.
Funbeams.—Dec. 22, Emp., Edinburgh.
Heads or Tails.—Dec. 22, New, Boston; 29, G., Mansfield.
Hooray, We're Here. — Dec. 22, T.R., Middlesbro'; 29, Hip., Stockton.
Hullo, Baby!—Dec. 22, Col., Portsmouth; 29, Pal., Chatham.
Hustle.—Dec. 22, Nottingham.
Kissing Time—Dec. 22, Lyc., Edinburgh; 29, Lyc., Edinburgh.
Mumming Birds.—Dec. 22, Hip., Coventry; 29, Emp., Edmonton.
Odds On.—Dec. 22, Pal., Plymouth; 29, Hip., Bristol.
Oh, Betsy.—Dec. 22, Grand, Doncaster; 29, T.R., King's Lynn.
Oh, I.—Dec. 29, Hip., Norwich.
Revels.—Dec. 22, Hackney; 29, Manchester.
Sky High.—Dec. 22, Tivoli, Aberdeen; 29, Olym., Stirling.
Splinters.—Dec. 22, T.R., Birkenhead; 29, T.R., Birkenhead.
Toodle-oo!—Dec. 22, Lawn, Skegness.
What Next.—Dec. 22, L.T.V., Willesden; 29, O.H., Kidderminster.

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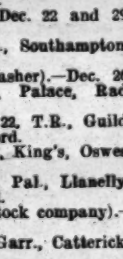

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Re-engaged by H. Snelson, Esq., to play my original part of "Blobbs & Ginger," in "Hullo, Baby" Revue
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The Famous Musical Diploma Comedienne and the Dapper Little Fellow. A delightful Combination of Comedy and Musical Genius (Vide Stoll).
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PLAYING LEAD IN "HULLO, AMERICA."
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BEN Osborne & NELLIE Perryer
This Week, GRANVILLE, WALHAM GREEN
All Coms., Reeves and Lamport.

JACK JIMMY
HAYMAN & LOWE
HUMOROUSLY HARMONIOUS.
This Week, HIPPO., PORTSMOUTH
All Coms., GEORGE FOSTER

BILLY RUTHERFORD
Light Comedy, ET CETERA.
No Vacancies.
Direction: Beresford and Pearce.

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Jan. 5 Open Provincial Tour at EMPIRE, SMETHWICK.
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Panto. 1919-20. Principal Boy. Robinson Crusoe Jazon & Montgomery
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NATHANO BROS.

H.M. The Shah of Persia laughed at us until tears came to his eyes at the H., Manchester
This Week LONDON COLISEUM
Agent PERCY REISS

BOB ANDERSON

This Week, ALHAMBRA, BRADFORD
Xmas Day EMPIRE, LEEDS
Next Week, HIPPO., BIRKENHEAD

I will do anything once—except grow whiskers.

Vacant Jan. 12 and 19.
Agent, George Barclay

PURCELLA BOYS.

FRANK—RAY
Another week to go at The Folies Marigny, Paris.

We're going to have just what we fancy at Christmas, and hope all our Pals have the same

Dear Bob,—You had better cable to Eddie Ford for an offer!

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"Dandini," Wylie & Tate's Production. Hippodrome, Newcastle-on-Tyne.

DE ALMA

MONARCH OF THE BANJO
HIPPO., POPLAR
All Coms., GEO. BARCLAY.

EDIE VENO

PALACE, HAMMERSMITH
Coms., LEW LAKE.

HILDA MUNDY

ON TOUR

ETOIL LE NOIR

Assisted by OSCAR MAUSOLFF.

All coms., c/o HUGHES RYNER, Variety Agent, 247, Rue St. Honore, Paris

MARY MORAN

with Stella Weste in "FLASHES OF WIT AND MELODY"
P.A., Sylvadene, Cumberland Road, Bromley, Kent.

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"SOME" JAZZS AND "SOME" WHIRLS.
All coms., LEW LAKE.

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in her brilliant and beautiful Electrical Aerial Dance Act, "The Enchantress of the Silver Cave," a blaze of revolving light, exquisite dresses and gorgeous electrical effects, thanks Peter Davey, J. B. Mulholland, &c., for panto. offers. Specially engaged by Sidney Bransgrove, Esq.—Address, Artillery Theatre, Woolwich.

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Have got something new in Preparation.

N.B.—This is not a Guessing Competition as the Identity of the above are World Known.

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Originator of Comedy Cycling "Entanglements."

Next Week, HIPPO., LANCASTER.

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"LUCKY OLD BILL"
Business Manager....GEO. BARCLAY

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Panto. for Messrs. HOWARD & WYNDHAM

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VAN ALLEN

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THE ANARTOS

ARTHUR & LAWRENCE
"Oh! Lawrence"
"Tomorrow will be Friday"
By Fred Patterson
Panto. T.R., NOTTINGHAM. Agent, WALTER BENTLEY.

PETER META
DONALD and CARSON

"THE STABLE BOY." "Doing Very Well, Thank You."
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Back in England shortly. All Coms., c/o The "Era."

Howard FLYNN and Elsye HAYNSON

The Celebrated Composer-Pianist. The Little Lady with the Big Voice.
In Original Song Creations featuring Famous Melodies.
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DALY & HEALY

2 Sons of Respectable Parents
Adopted by GEORGE BARCLAY.

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The Greatest Juvenile Dancers, and British, too!
This Week, CARDIFF GEO. BARCLAY.

MAUDE ASTON

IN "SQUIBS."
ON TOUR

MICHAELOFF

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Featuring the New Ballade,
"THE ROSE THAT MADE YOU MINE."
SUNG BY MDLLE. ANUTA.
Dec. 22 and 29, PANTO. ROYAL, GUILDFORD.

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Vacant, Feb. 16 till March 15. No Sole Agent.

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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR DECEMBER 29, 1919.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Mme. Loie Fuller, Pattman and his £3,000 Organ, Beatie and Babs, Ethel Hook, Polaski Brothers, Sam Barton, Stan. Kavanagh, Coram, Ernest Hastings, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
May Sherrard, Edie and Forbes, Zetta Mor, Nathano Bros., Ernest Krake and Co., Frank H. Fox, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Talbot O'Farrell, Morgan and Burke, Jean Andrews, Adam Tomlinson, Penrose and Whitlock, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Holden and Graham, Harry Ford, Duncan and Godfrey, Polaski Bros., Susie Marney, Daisy Griff, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Scott Gibson, Ennie Ream, Veronica Brady, Roxy La Rocca, Rameses, Mazuz and Mazette, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2.30 p.m. for:—
"On the Wing."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Tom Fagan, Mary Leighton, Bioscope, and Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Den & Mark, Brown & Potter, Frank Whitman, Lex McLeod, Edgar Curtis, Josephine La Barte, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Peter Barnard, Jock McPherson, and Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
The Three Nealos, De Busse, Beauty, O'Gorman Bros., Blaney and Farrar, Woolmer Young, Dolly Victoria, Bioscope.
(Matinees Monday and Tuesday.)

PICTURE HOUSE, CHATHAM
FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Daily at 2.30 and 7.30. "Tarzan of the Apes" and "Daddy Longlegs."

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—
FULHAM HIPPODROME.

The distances as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Dec. 29, 1919.

LONDON PAVILION.
Rehearsal at 11.30.
C. B. Cochran's Production "Afgar."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production "Maggie."

METROPOLITAN
Rehearsal at 11.15.
Five Whartons. Jack Williams presents: "A Sister to Assist 'Er."
Belle Davis. Van Dock. Arthur Pond.
Maggie Carr. Julian Vedey.
Taylor & Summers. Bioscope.
Matinees only: Seymour Hicks presents—"Bluebell in Fairyland."

CHELSEA.
Rehearsal at 12.
Harry Burns presents Pantomime "Dick Whittington."

EUSTON.
Rehearsal at 12.
Daisy Jerome. George French.
Les Grandes Stellas. Four Black Diamonds.
Fred Land. La Belle Nello.
Daring Dinnies. The Stellios.
Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
"Nights of Gladness."

SOUTH LONDON.
Rehearsal at 12.
3 Sisters O'Hara. The Piccadillians.
Great Wieland.
Keith Shepherd and Co. in "Old Down and Out."
Fred Keeton. Etta Howard. Eddy Reed.
Tossing Testros. Bioscope.

EAST HAM.
Rehearsal at 12.
Harry Burns presents Pantomime "Robinson Crusoe."

TOTTENHAM.
Rehearsal at 12.
Jack Cromo's Pantomime "Little Jack Horner."

EMPRESS, BRIXTON.
Rehearsal at 12.
Seymour Hicks presents Stanley Brett in "Cash on Delivery."

WATFORD PALACE.
Rehearsal at 1.
Burlesque Productions presents Pantomime "Mother Goose."

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

My Boyhood Days.

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A NEW KIND OF WIRE WALKER.
ON TOUR
Booked by Percy Riess, N.V.A.

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WHERE DO FLIES GO IN THE WINTER-TIME ?

IF YOU COULD CARE.

EVERYTHING IS PEACHES DOWN IN GEORGIA.

I'M SORRY I MADE YOU CRY.

NOW THAT THE WAR IS OVER.

WHERE DID YOU FIND THE LADY ?

EVERYTHING IS BONNIE UP IN SCOTLAND.

CAN YOU TAME WILD WIMMEN ?

THTOP YOUR THTUTTERING, THAMMY.

WHAT DO YOU MEAN BY LOVING SOME-BODY ELSE ?

BY THE CAMP FIRE.

WHO KILLED POOR PUSSYFOOT ?

ORIENTAL ROSEBUD. KIDNAP ME.

L'IL LIZA JANE. GRANNY. CHONG.

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THE ERA

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VOL. 83. WEDNESDAY, DECEMBER 31, 1919. No. 4,241.

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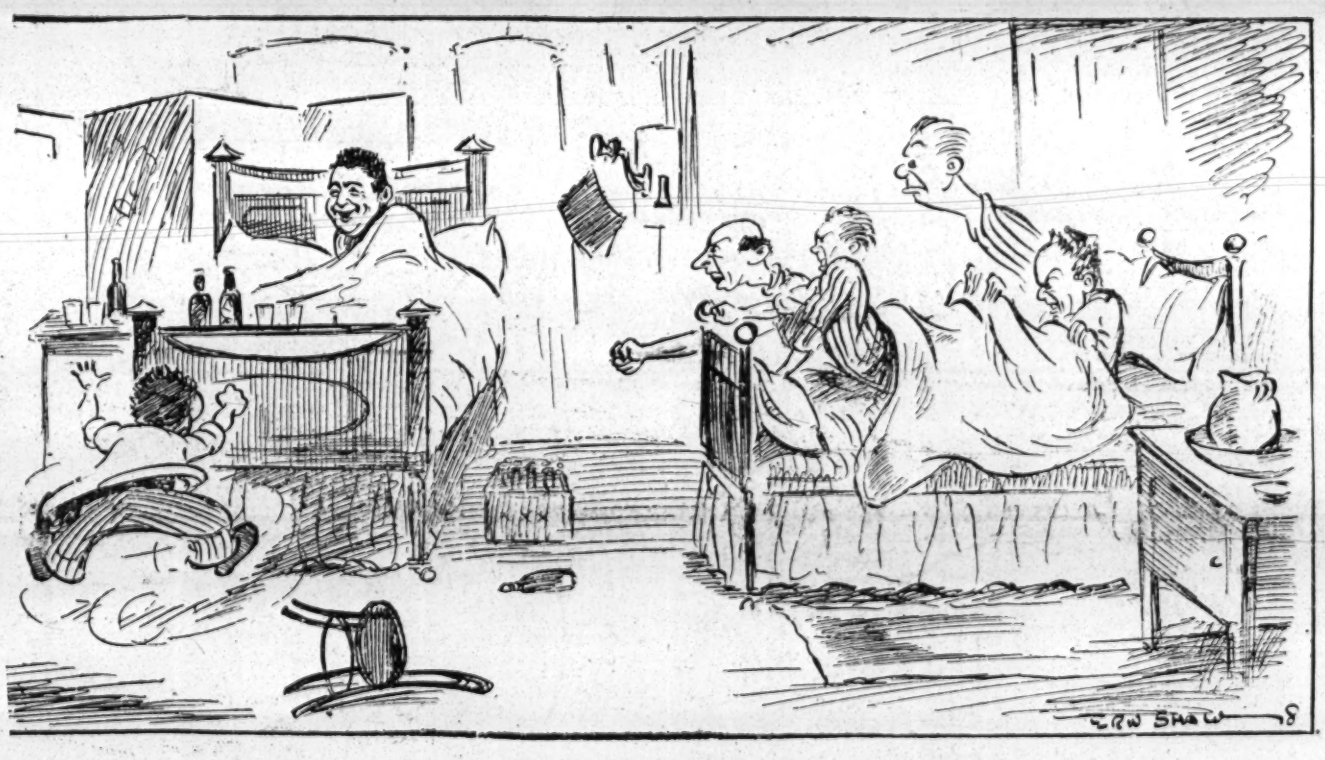

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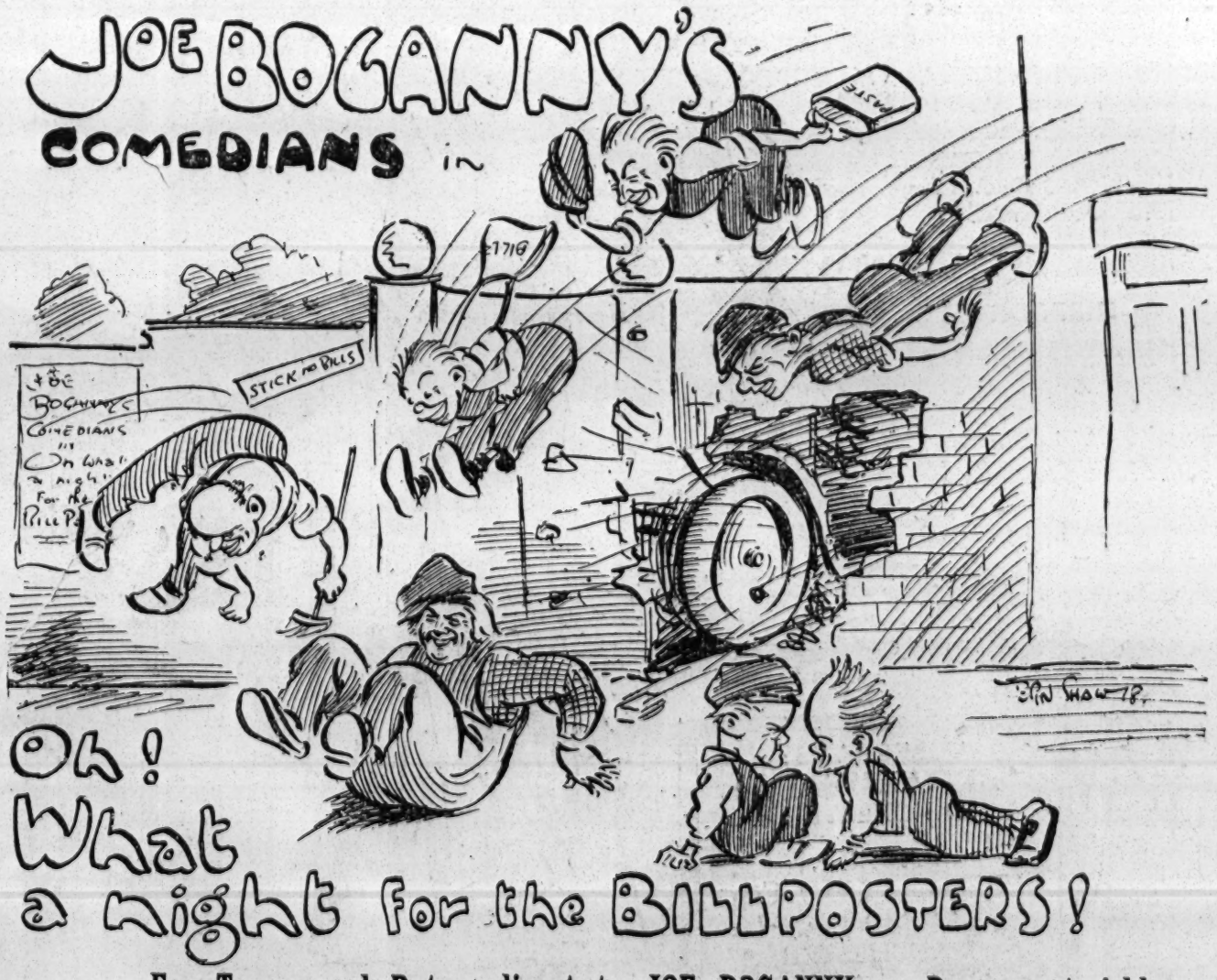

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Acts may come,
Acts may go,
But the Act's no good
Without Big Joe.

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HENRY J. CORNER

Presents "SYMPHONIA."

This Week, HIPPO., WIGAN Next, HIPPO., BELFAST

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PLAYING LEAD IN "HULLO, AMERICA."

ON TOUR

All coms. c/o GEO. BARCLAY

Ben Osborne & Nellie Perryer

This Week, EMPIRE, LIVERPOOL. Next, EMPIRE, FINSBURY PARK

All Coms., Reeves and Lamport.

JACK HAYMAN & JIMMY LOWE

HUMOROUSLY HARMONIOUS.

Next Week, EMPIRE, CHISWICK

All Coms., GEORGE FOSTER

BILLY RUTHERFORD

Light Comedy, ET CETERA.

No Vacancies.

Direction: Beresford and Pearce.

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MINNIE. ARTHUR.

EMPIRE, CHISWICK. In their latest scena "Tars and Feathers."

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Miss DOLSEY CARIELLO

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Panto. 1919-20. Principal Boy, Robinson Crusoe. Jazon & Montgomery

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GEO. BARCLAY, Representative.

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Agent PERCY REISS

Bob Anderson and Pony

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Agent, George Barclay

PURCELLA BOYS.

FRANK—RAY

Finishing at The Folies Marigny, Paris.

RENE RALPH

A Huge Success as "Dandini," Wylie & Tate's Production.

HIPPODROME, Newcastle-on-Tyne.

DE ALMA

MONARCH OF THE BANJO

L.T.V. CIRCUIT.

All Coms., GEO. BARCLAY.

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HILDA MUNDY

ON TOUR

ETOIL LE NOIR

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All coms. c/o HUGHES RYNER, Variety Agent, 247, Rue St. Honore, Paris

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in her brilliant and beautiful Electrical Aerial Dance Act, "The Enchantress of the Silver Cave," a blaze of revolving light, exquisite dresses and gorgeous electrical effects.

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AND

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VAN ALLEN

15 minutes' Talk and a Banjo.

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WARDINI

ON TOUR

THE ANARTOS

ARTHUR & LAWRENCE

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By Fred Patterson

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PETER DONALD and META CARSON

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